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Recital Selections

PROGRAMS from the same organist will not be included in consecutive issues. Preferential treatment will be accorded organists who observe the following requests:

1. Write your own program lists, follow the style as adopted for these columns, and include only such organ numbers as you recommend to your colleagues.

2. Mark any number that has made an especially favorable impression on your audience.

3. Quote a full program only when you have an especially effective one, or when it is of special character, national, historical, etc.; mark †.

4. Print the name of the organ builder on the program with your own, and when you have done so, indicate it by * in front of your own name on your written list.

5. Collect your programs through the month, condense them all into one list, and mail so as to reach this office by the 1st of alternate months; send with your written list a copy of each printed program quoted from.

ALLAN BACON
COLLEGE OF THE PACIFIC
Five Vesper Recitals

†Hofhaymer—Fantasy On Freudt Verzer
Couperin—Soeur Monique
Clerambault—Prelude
Scarlatti—Pastorale
Pachelbel—Chant de Noel
Palestrina—Ricercare
Daquin—The Cuckoo
Handel—Andante (1st Organ Concerto)

Bach Program

†Prelude and Fugue Cm
Three Chorale Preludes
Fantasia Gm
Air for G String
Toccata and Fugue Dm

Third Program

†Mendelssohn—Sonata Fm
Schumann—Canon Bm
Schubert—Ave Maria
Listz—Prelude and Fugue BACH

Fourth Program

†Franck—Grand Piece Symphonique
Brahms—Choral Prelude
Guilmant—Grand Chorus D
Rheinberger—Pastorale (Son. Op. 88)
Reubke—94th Psalm

Fifth Program

†Sowerby—Chorale Prelude
Stoughton—Grecian Idyl
Ruggles—Angels
Clokey—Canyon Walls
Debussy—Afternoon of a Faun
Karg-Elert—Choral Improvisation
The Karg-Elert was played by organ, trumpets, trombones, and tympani.

MARSHALL BIDWELL
COE COLLEGE—CEDAR RAPIDS
Commencement Recital
Gigout—Grand Choeur Dialogue
D'Aquin—Le Coucou
Couperin—Soeur Monique
Clokey—Canyon Walls
Weaver—Squirrel
Schubert—Moment Musicale
Borodin—Cantilene (Prince Igor)
Dethier—The Brook
Improvisation in familiar hymntune
Guilmant—Choral and Fugue (Son. 5)

Prof. Bidwell writes, "I have received much gratifying response from the type of programs I have been using this year—something for everybody." An examination of the numbers offered, shows why the audiences have been enthusiastic; such programs are sure to help make more friends for the organ recital.

J. WARREN ANDREWS
UNIV. NAT'L MEMORIAL—WASHINGTON, D. C.
Dedicating 4-m Gottfried

Guilmant—Symphony Op. 42
Gounod—Serenade F
Guilmant—Marche Funebre Seraphique
Bach—Great Gm Fugue
Handel—Largo
Liszt—Ave Maria
Andrews—Reverie of Home
Thomas—Gavotte, Mignon
Kinder—Jubilate

PALMER CHRISTIAN
WILSON COLLEGE—CHAMBERSBURG, PA.

Hanff—Ein Feste Burg
Krebs—Trio
Bach—Toccata, Adagio, Fugue C
Karg-Elert—Improvisation
Rousseau—Scherzo
Andriessen—Choral
Franck—Fantasie A
DeLamarter—Nocturne. Fountain.
Strauss—Traumerei
Bonnet—Rhapsody Catalane

DESIDER D'ANTALFFY
WANAMAKER AUDITORIUM—N. Y. C.
Bach—Fantasie and Fugue Gm
D'Aquin—Le Coucou
D'Antalfy—Madonna (MMS)
D'Antalfy—Festa bucolica
Ravel—Jeux d'eau
Reger—Basso ostinato
D'Antalfy—Troubadour's Song (MMS)
D'Antalfy—Sportive Fauns

C. HAROLD EINECKE
PARK CONG.—GRAND RAPIDS, MICH.

Yon—Sonata Romantica
Kramer—Eklog
Russell—Bells of St. Anne
Swinnen—Chinoiserie
Saint-Saens—The Swan
Zimmerman—April Song
Molloy—Love's Old Sweet Song
Franck—Piece Heroique

Maitland—Concert Overture A
Bossi—Ave Maria
Franck—Chorale Am
Rimsky-Korsakoff—Song of India

Clokey—Mountain Sketches
Marsh—Fete des Fees
Nevin—Mighty Lak' a Rose
Mendelssohn—Finale (3rd)

FRED FAASSEN
SHILOH TABERNACLE—ZION, ILL.
Wagner—Lohengrin Overture
Stebbins—A Song of Joy
Fletcher—Fountain Reverie
Guilmant—Lento Assai (7th)
Hoeck—From Chapel Walls
Federlein—Scherzo Dm
Stoughton—Vesperale
Kinder—Meditation
Stebbins—Lilting Spring
Clokey—Wind in Pine Trees
Rogers—Reverie
Russell—Song of Basket Weaver
Warner—Sea Sketch
McAmis—Dreams
Bach—Prelude and Fugue Bf

MISS ALICE KNOX FERGUSON
CHRIST CHURCH—DALLAS, TEX.

Selection from Six Programs
(One of the programs was exclusively devoted to transcriptions, but the following quotations are from the other programs.)

Rogers—Sonatina I
Stebbins—The Swan
Mueller—Echo Caprice
Clokey—Dripping Spring
Dickinson—Berceuse
Martin—Evensong
Groom—Slumber Song
Schminke—Marche Russe
Silver—Jubilate Deo
Rogers—Reverie. Toccatina.
Rogers—Cortege Nuptiale
*Dickinson—Reverie
Rogers—Processional March
*Boex—Marche Champetre
Gaul—The Mist
*Ravenello—Christus Resurrexit

The * indicates numbers that were special favorites with the audiences. Miss Ferguson made one recital of request numbers, and another exclusively of transcriptions.

GEORGE H. FAIRCLOUGH
UNIVERSITY OF MINNESOTA
Mendelssohn—Sonata No. 1 (1st Mvt.)
Russell—Bells of St. Anne
Boccherini—Minuet A
Listz—Liebestraume
Bach—Toccata C
Kinder—Festival March

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Signed, Firmin Swinnen."

* * * * *

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Signed, Ferdinand Ueltzen."

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Signed, Charles M. Courboin."

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Natl. Convention Society St. Gregory
Successors and Contemporaries of Bach
 Paganini—Ganum Pausa (German
 1410-73)

Cabezon—Canto del Caballero (Spain
 1510-66)

Palestrina—Ricercare (Italy 1525-94)

Byrd—Ave Maria (English 1542-1623)

Prescott—Capriccio Pastorale (Italy
 1583-1643)

Clermont—Prelude (French 1673-
 1749)

Martini—Gavotta (Italy 1706-84)

Successors to Bach

Liszt—Prelude and Fugue BACH
 (Hungary 1811-86)

Frank—Prelude Heroique (Belgian 1822-
 90)

Rheinberger—Vision (German 1831-1901)

Debussy—Nocturne au Soir (1861-1925)

Reger—Benedictus (German 1873-1916)

Jawels—Madrigal (American 1896-)

Widor—Toccata (5th) (French 1845-)

FREDERICK C. MAYER

W. ST. POINT CHAPEL—N. Y.

Rotbier—Une Fete a Trianon

Tchaikowsky—Song Without Words

Clark—Chorus of Angels

Yon—Christ Triumphant

Wagner—March of Knights (Parsifal)

Wagner—Procession to Cathedral

Dett—Deserted Cabin

Dett—Mamm

Grieg—Wedding Day in Trolldhaugen

W. ANDREW MCNEILIS

FIRST CONG.—CHILLICOTHE, OHIO

Faulkes—Rhapsodie, Pentecost Theme

Guilmant—Marche Funebre, Seraphique

Mendelssohn—Sixth Sonata

Nevin—Sketches of the City

Lemare—From the South

Weaver—The Squirrel

Nevin—Silver Clouds

Crawford—Toccata F

EVERETT E. TRUETTE

FIRST CONG.—NEWTON, MASS.

Widor—Adagio, Allegro (6th)

Vierne—Adagio (1st)

Debussy—Prelude (New World)

Bach—Choral Prelude

Bach—Prelude

Bossi—Scherzo Gm

Guilmant—Meditation Ste. Clotilde

Rognon—Romance sans Paroles

Lemare—Chant de Bonheur

Guilmant—Prelude Gm Suite

HEALEY WILLAN

SOUTH ST.—WINNIPEG, CAN.

Rheinberger—Seventh Sonata

Bach—Prelude Csm

Bach—Two Choral Preludes

Wolf-Ferrari—Dance of Angels

Mousourgy—Old Castle

Wilder—Scherzo

Guilmant—Rhapsodie

Willan—Prelude, Passacaglia and Fugue

GEORGE H. FAIRCLOUGH

UNIVERSITY OF MINNESOTA

Pupils' Recital

Bach—Fantasia and Fugue Gm, Eleanor

Poucher

Borowski—Antante (1st), Mary Ander-

son

Gigout—Scherzo, Mary Anderson

Clokey—Symphonic Piece, Bernadine

Courtney, piano, Nyda Ehlert, organ

Franck—Choral Am, John Cowles

Sowerby—Comes Autumn, Florence Hag-

lund

Widor—Sixth, Majorie Whitney

Stoughton—Persian Suite, Grace Emer-

son

Clokey—Mountain Sketches, Raymond

Berry

Gigout—Grand Choeur, Raymond Berry

EVERETTE E. TRUETTE

JORDAN HALL—BOSTON

Pupils' Recital

Bach—Toccata and Fugue Dm, Miss

Merle L. Ferguson

Guilmant—First Mvt. (Fourth), LeRoy

E. Fuller

Franck—Prelude Heroique, Percy L.

Walker

Truette—Allegro Sym. (Suite Gm), Miss

Hope Lincoln

Rheinberger—Vision Df, Miss Elizabeth

Colby

Whiting—Sonata Am (1st Mvt.), Miss

Edith H. Liedman

Rogers—Second Toccata Cm, Harold T.

Abbott

Thiele—Concert Staz Efm, Miss Ruth

Hattaway Smith

Boellmann—Toccata, Suite Gothique,

Miss Evelyn H. Barnes

GRACE L. A. KELLEY

DIVINE PATERNITY—NEW YORK

Pupil of J. Warren Andrews

Guilmant—Symphony Op. 42

Wagner—Evening Star

Bach—Toccata Dorico

Liszt—Ave Maria

Guilmant—Caprice Bf

Handel—Largo

Meyerbeer—Coronation March

RICHARD C. WARNER

DIVINE PATERNITY—NEW YORK

Pupil of J. Warren Andrews

Nevin—Sonata Tripartite

Liszt—Ave Maria

Bach—Fantasia and Fugue Gm

Shure—Sea of Galilee

Sheldon—Laudate Dominum

Russian—Song of Volga Boatman

Rachmaninoff—Prelude Csm

Spiritual—Swing Low

Tchaikowsky—Marche Slav

CARROLL W. HARTLINE

FIRST EVAN.—POTTSVILLE, PA.

Kistler—Kunihild Prelude (Act 3)

Tchaikowsky—Andante, Pathetique

Boisdeffre—By the Brook

Rachmaninoff—Prelude Gm

Macfarlane—Evening Bells

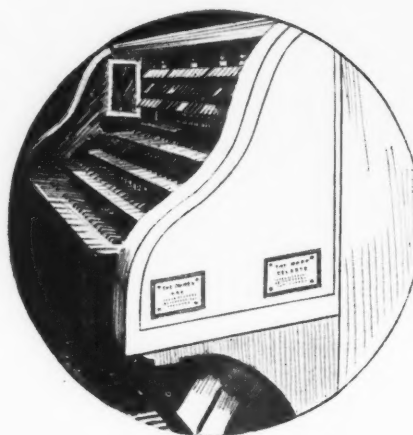
Widor—Andante Cantabile (4th)

Stebbins—The Swan

Johnston—Evensong

Hartline—Serenade

Sibelius—Finlandia



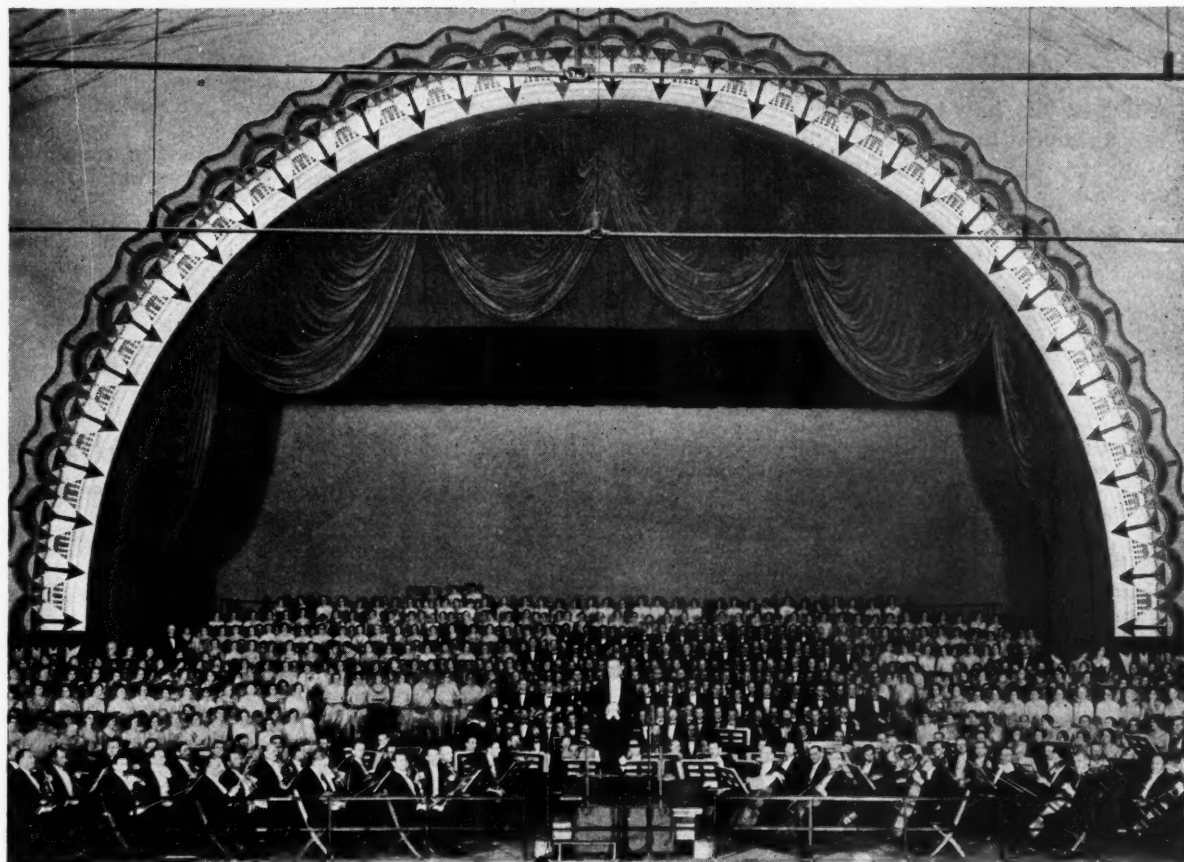
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The organ program was played by Mr. Palmer Christian.

ÆOLIAN COMPANY

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New York City

Music of the Month

A Digest of the Most Practical and Worthy Compositions by Composers of the Current Calendar List

FOR THOSE who may want to check up their own repertoire with the most timely lists of practical compositions, and follow; when occasion affords, the music calendar of the month. The usual abbreviations are used to indicate number of pages and grade of difficulty—easy or difficult, modified by moderately or very. Publisher and price are given where known. Readers will render valuable cooperation by securing any of these compositions through one of the publishers whose name and address is found in the Directory in the back of this magazine.

—MUSIC OF AUGUST—

THERE ARE SO MANY composers with August birthdays that we must limit the works mentioned. However, Mr. Huhn, famous in the Metropolis as a choral conductor, as well as composer and organist, has Cantilene C, Festival March C, Intermezzo, Pastorale, in the Schirmer catalogue; all of the practical church music. His ample list of church songs and anthems make it easily possible to have a Bruno Huhn service.

Mr. Baumgartner of Yale University faculty is increasing his stock of compositions, chiefly by church music lately. Berceuse E is of unusual worth, and is also available for violin and organ. Idyll G is one of the more recent publications—a serious work in melodic style. There is also an Easter Morning descriptive fantasia, now out of season.

Mr. Yon's compositions are played all over the world. J. Fischer & Bro. are the publishers. If we want something very serious, we want the Sonata Prima—a three-part masterpiece. If we want the opposite extreme, we want the humorous Primitive Organ, or La Concertina, or the Italian or the American Rhapsody. In between we have the Arpa Notturna for modern organ with Harp; Concerto Gregoriano for organ piano, or organ solo, or organ and orchestra; the very beautiful canon, Echo; and the classic Speranza.

Among the many organ compositions of Mr. Kroeger, by Presser, Schirmer, and Ashmall, Festal March in F is along normal harmonic lines and makes a good prelude; Intermezzo Csm has the Oriental flavor; Marche Pittoresque is the universal favorite; and there are three Oriental Scenes—a color in which this Composer has delighted to paint. The first three named are our favorites.

Mr. Demarest's chief work is his Pastoral Suite, a work of four very practical movements, one of them a charming concert caprice under the title of Rustic Dance. The other works are largely melodic, with the charming Melodie Pastorale as our favorite, and the others equally good: Aria D, Cantabile E, Cantilena Af, Evening Meditation, and Intermezzo. All are easy to play. Mr. Demarest was Warden of the Guild when this magazine was making its initial appearance.

Mr. Mueller has four pieces of appropriate church music on the White-Smith and Presser catalogues: In Bethlehem's Town, Echo Caprice, Departing Day, and Song of Contentment, and we prefer the second and fourth.

How many organists able to play them know the two organ sonatas of Mr. Grasse published by Stahl in Berlin?

Prof. Jepson's music has been made famous, we might say, by Lynnwood Farnam's use of several of

the Jepson gems. Ordinary mortals might be content to labor with the much milder difficulties of such works as the easy Wedding Song, or the not so easy Tempo di Minuetto. Among the difficult compositions that deserve as much hearing as some of the others have had, are the Ballade in Ef, Caprice in Ef, Pastel, and the G-minor Sonata.

Mr. Clokey's organ compositions were reviewed extensively in the September 1929 magazine and we refer the reader to that issue for a very complete article. His most recent work is of course the Sketches from Nature, four compositions under one cover published by Fischer. His humorous suite, Fireside Fancies, is found on recital programs all over the country.

New Organ Music from Abroad

Paragraph Reviews for Professional Organists

By ROLAND DIGGLE, Mus. Doc.

As far as new organ music published abroad is concerned there simply isn't any. During the past few months I have not seen a single piece from England and the only piece from France is the Second "symphony" by Marcel Dupre, that has been published by Maurice Senart. This prodigiously difficult work is the one played by Mr. Dupre on his last tour and which met with so much adverse criticism. In going over the printed score one is struck with the fact that the Composer seems to have tried to make it as difficult as possible. In fact I believe the last movement would have gained in effectiveness had it been written in F instead of F-sharp major, certainly it would have been fifty per cent easier to read. The INTERMEZZO, which is a little less difficult, is a fascinating and effective movement; I enjoyed it in actual performance and it seems even better on paper. The final TOCCATA, with a pedal theme thundered out underneath massive chords, is hair-raising and, given the right sort of organ and a real virtuoso organist, it should bring home the bacon.

Can you by any stretch of the imagination see an American publisher doing a work like this? I doubt if there are more than a score of organists who could make it effective and I should say that the sales would be confined almost exclusively to Mr. Dupre's pupils.

Of more interest to the average organist is a series of reprints from Weeks & Company of London whose American agent is Clayton F. Summy of Chicago. PASTORALE-NUPTIALE in E and CANZONETTA in A-flat by T. Haigh are two nice pieces that require a certain facility in execution. The first a melodious theme on the Swell Oboe; this modulates into a middle movement in A-flat, consisting of a tenor melody with effective right-hand accompaniment. The second also has a flowing melody and requires light and delicate playing.

William Faulkes is the composer of REVERIE in E-flat, OFFERTOIRE in D minor, SORTIE in A, CANTABILE in E-flat, and BARCAROLLE in G minor. All are in his usual flowing style, well written, melodious, of moderate difficulty; they are the sort of things organists can always find a place for.

Ernest Halsey is responsible for a haunting melody, certain to appeal to the popular ear, in his ANDANTE PASTORALE in E-flat. A fine, bold and original march is his CHORIC MARCH in C, and in the NORWEGIAN CRADLE SONG in D we have a plaintive little piece of much beauty.

Clifford Roberts, the talented organist and composer of Hove, has written an interesting piece; his CHANT DU MATIN is a graceful piece, chiefly for the soft stops, with a contrasted middle section, easy and effective.



PERSONALITY

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T H E V O I C E O F I N S P I R A T I O N

C. Charlton Palmer, the organist of Canterbury Cathedral, has written a dignified FUNERAL PROCESSION. Though laid out for a four-manual organ, it can be quite effective on a small instrument. His SONG OF CHILDHOOD is a jolly little piece that should prove useful for teaching.

From Germany there is a THEME AND CHORALE by J. Reimman—it is not a cheerful ditty by any means; personally I think it the bunk. However there are a number of my friends who think so much of my judgment that they always purchase copies of the pieces that I don't like. Well, they can get two copies of this piece of fly-paper.

From Holland I have a PRELUDE SCHERZO by C. Kuit; while not as bad as the above, it is far from being the sort of music that the average congregation will sit through if they can help it.

Church Music

JOHANN CHRISTOPH BACH

"I WRESTLE AND PRAY"

A Program Note by Walter Williams

This motet for double-chorus is very bold for the time of its composition, full of deep emotion, and highly skilful. It is generally supposed to be the work of one of Johann Sebastian's uncles, Johann Christoph, who was a remarkable musician even in that remarkable family. It is said that he never extemporised at the clavier or organ in fewer than five real parts, and that one of his cantatas, which his nephew produced at Leipzig, exhibits continuous part writing in no fewer than twenty three actual strands. He was a worthy uncle of a worthier nephew, a chip off the young block, so to speak, a man of solid attainments and of imagination. In addition to a hymn-fragment, the text is the well-known words uttered by Jacob after wrestling with the angel, "I will not let thee go, except thou bless me." They are rendered in English, "I wrestle and pray, till blessed by thee." In the original text it opens, "Ich lasse dich nicht," and very frequently the "nicht" is repeated over and over again with picturesquely stubborn persistence. The English version brings about the repetition of the word "pray," which produces a nonsensical effect. If this could be remedied the dramatic force of the repetition would transform an apparent absurdity into a fine conception.

FRANCISCO GUERRERO

"AVE VIRGO SANCTISSIMA"

A Program Note by Walter Williams

Guerrero was chapel-master at Seville Cathedral during the last decade of the sixteenth century, and a genius the greatness of whose loving service to the Church is only now being appreciated. Pedrell has called him the "sweet singer to the Virgin." This motet, written in the fourth mode, which is called the "harmonious mode" owing to its sweetness, suavity and serenity, is a beautiful expression of Guerrero's fervour and devotion. The rising climax of the "Salve," the rippling musical pearls of "Margarita pretiosa," the fine arabesques of "Sicut lilium formosa" and "nitens, olens velut rosa" fading away into a final murmured salutation of devotion, are mystically and indescribably redolent of the saintliness of the man himself.

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PAUL TONNER

Intended for organists unacquainted with the Catholic service, to introduce them to the various responses and passages that are otherwise likely to be most mystifying. There are accompaniments to the responses in various keys, to help organists of limited ability support the choir in the same key in which the priest has intoned. The accompaniment to Preface and Pater Noster familiarizes the organist with what the Priest is singing, the length of the passage, where it comes into the service, etc. "Few organists accompany the priest in these passages today, and it is not the purpose of this book to encourage such a practise. Rather the book is published for the practise of the priests themselves in singing the common Preface and Pater Noster." The Guide on the last page is a concise set of directions telling the organists what to do next at High Mass. A book of great value to any beginner in the Catholic church, and valuable to all who would be more familiar with the beautiful ritual of that church. 9 x 12, 28 pages. McLaughlin & Reilly.

SONGS OF PRAISE

DEARMER-WILLIAMS-SHAW

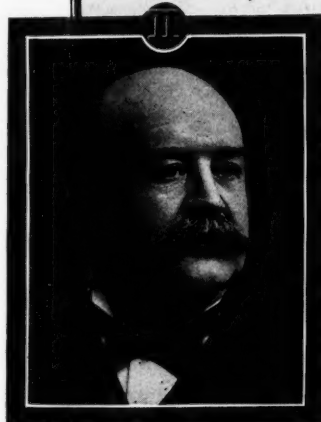
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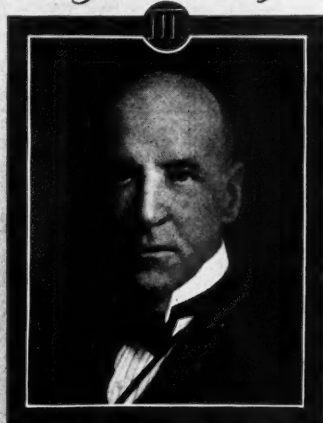
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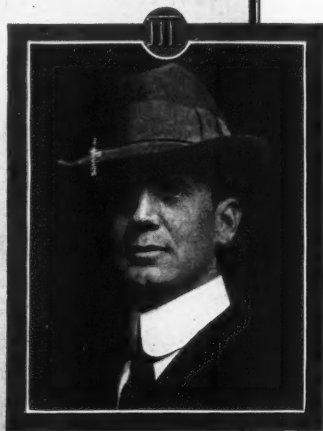
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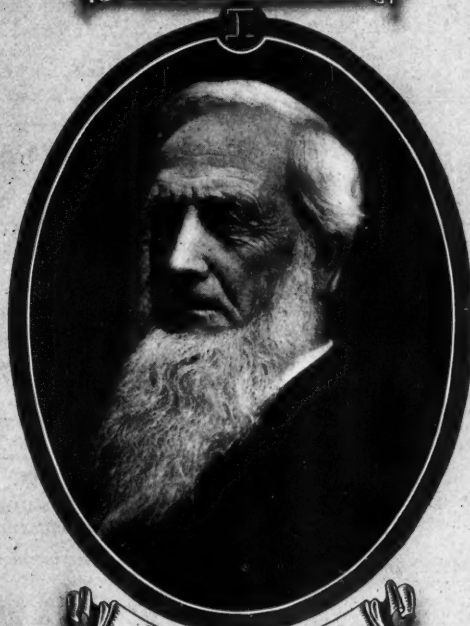
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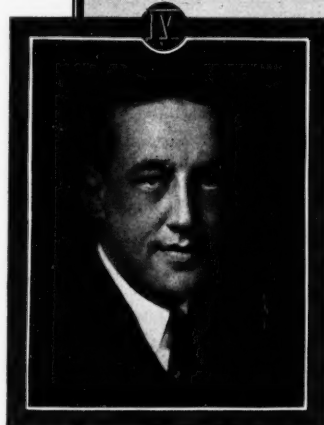
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July 1930, Vol. 13, No. 7

The American Organist

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President of J. Fischer & Bro., New York, publishers of an increasingly important catalogue that includes for its highlights the orchestral and operatic works of Deems Taylor. The organ section of the Fischer catalogue is one of the most important in America, including virtually the complete output of Pietro A. Yon, Gaston M. Dethier, and many other less prolific but highly important composers of organ music, such as Joseph W. Clokey, Gordon Balch Nevin, R. Dean Shure, etc., etc. One of the peculiarities of Mr. Fischer's list of organ publications is the unusually high percentage of musical merit and the consequently low number of failures of works that come under the general term of padding. In spite of his long term in the music publishing business, Mr. Fischer is optimistic, quick to relish humor, soft spoken, and given to fairly frequent vacations abroad, during which absences his brother and his son carry on the work.

The AMERICAN ORGANIST

Vol. 13

JULY 1930

No. 7

The Life of a Musician

Woven Into a Strand of History of the New England
Conservatory of Music

By HENRY M. DUNHAM

THE AURORA

WHEN MR. SEARLES asked me to make a musical interpretation of Guido Reni's "Aurora" he perhaps unknowingly appealed to a peculiarly receptive portion of my musical imagination.

The subject appealed to me immediately and intensively. It seemed strange I had not thought of it before. What more appealing to a musical imagination than that glorious fresco; it seemed to me almost asking the additional eloquence of music to make it perfect.

I began work on it immediately, planning it for organ and modern orchestra. Such an engaging subject made my task easy and most enjoyable and when finished I felt sure of its success if it was ever given a public hearing, nor was I wrong in my prophecy, and its history I now find worthy of a special chapter in these memoirs.

It was first heard in public when I played an organ arrangement of it at a joint concert given by Mr. Homer Humphrey and myself before the American Guild of Organists at the Harvard Club.

Its reception on this occasion showed that even as an organ arrangement it was already an assured success. The test of the full score, however, came "Conservatory Night" at the "Pops" when it was played by the Boston Symphony Orchestra, and an organ fully adequate for the important part assigned it.

I attended the rehearsal in the morning when it was given the "once over" which was all any piece received on these occasions, there

being only one rehearsal a week and that devoted to trying out the new pieces to be performed. After the rehearsal I telephoned Mrs. Dunham that the piece was not nearly as effective as I had expected but that we might hope for improvement in the evening as the men were always careless at these "tryouts."

Conservatory Night naturally filled Symphony Hall with an audience of musicians and music lovers and as we entered, accompanied by our friends who were to share our table, everything presented a decidedly gala appearance. Conductor's stand and stage were profusely decorated with flowers and growing plants and "N.E.C." in electric lights extended across the organ front.

The balconies were nearly filled already and the seats at the tables on the floor were being rapidly taken up by the parties for whom they had been reserved.

The Chinese Overture being performed excited, at least in me, a pleasurable anticipation of a musical feast yet to be enjoyed.

The Conductor of the series of concerts was Mr. Clement Lenom and he had been kind enough to come to my studio at the Conservatory and let me play the piece over several times for him on the organ, and furthermore, he had given it an excellent place on the program.

Mr. Chadwick and Mr. Goodrich were seated at an adjoining table and when Mr. Goodrich said he was staying in town to hear my Aurora—and Mr. Chadwick added, "You'll hear it all right," I felt pleased at the interest

taken and at the same time quite uneasy as to what the orchestra was to hand me a little later in the evening.

No doubt, inspired by the brilliant audience of musicians and music students, it proved to be in its best form when it came to my piece and the result was a veritable ovation.

At the intermission, I received congratulations on every hand and in the midst of it all a gentleman handed me his card saying he ran a musical bureau in the Aeolian Building, New York, and that my piece ought to be played at the Capitol Theatre where they had an orchestra of nearly a hundred, and a fine organ. All this, with their possibilities for effective lighting, suggesting to him an artificial sunrise which the Capitol might make very effective.

I lost the card in the excitement of the evening. I think I was especially interested in what the masses would think of the piece, rather than the musician. I felt safe with the latter. At least, I knew my ground, therefore, when a lady sitting behind us merely said: "My!" it meant a lot to me. A gentleman nearby said, "I am no musician and seldom go to concerts as I am not fond enough of music and, therefore, when a piece like this makes the cold chills run up and down my back, it must have something unusual in it." From a boy in the upper balcony: "Gee! I never will forget when the organ came in at that climax."

There were many others I might also quote, showing that the piece was easily understood by everybody, too much so perhaps, too obvious to satisfy the ultra modernist who discards everything natural or imitative of nature and consequently stamps his piece from the beginning with a certain amount of artificiality which wouldn't do at all from Guido Reni's viewpoint of the "Aurora."

Under ideal conditions, my Aurora had now had her chance and was an unqualified success. I could rest content even if she had now to go into retirement as many other fine orchestral scores have had to do, but it was only a short time after this concert that I received a letter from Mr. Adolph Tandler, Conductor of the Los Angeles Symphony Orchestra, saying that while in New York he had heard of the success of my piece and had gathered from what he had heard that it might be just what he would want for one of his programs in Los Angeles. Could I spare the score for a short time for him to look over?

And so I packed Aurora up, bag and baggage, or rather score and parts, and she start-

ed for what proved to be a whole winter in California.

In due season I received the following telegram:

Los Angeles, Cal., Feb. 22, 1920.

Congratulations! Great success! Capacity house acclaimed your work which I had to repeat. Excellent critiques follow in letter. Wire how soon you need material. Plan repetition.

Cordially,

Adolph Tandler.

The following extract is from a letter to me from Mrs. Robert Wankowski of Los Angeles who, by the way, before her marriage toured as soprano soloist, this country and Europe, with Sousa's Band.

My dear Mr. Dunham:

Sunday, the 22nd, your beautiful "Aurora" was presented to a large Los Angeles audience. Of course, Mother, Robert and I were there and had it been my own composition I would not have been any happier than I was when at the end the audience was so enthused that the entire piece was repeated and the applause was as much as the first time. Tandler had to bow two or three times after the second time and really, Mr. Dunham, he did play it or conduct it beautifully. The picture was brought out so vividly that one could see the whole effect. You will smile, but I cried, I was so pleased.

Aurora was played four times during the winter by Mr. Tandler and his Orchestra; once being at the out-of-door sunrise concert in Pasadena.

Aurora to me, without the organ part, would seem like any play or opera with the chief performer left out. The opening chords given in the score to the softest possible string in the organ, he gave to three trombones and tuba which, in the open, after all proved a very beautiful combination.

On her return East, through the efforts of a mutual friend, Aurora was next introduced to Mr. Henry Hadley, then conducting the concerts of the Philharmonic Orchestra at the Stadium, New York, and I was invited by him to appear at the concert to be given on the evening of July 11th, 1922.

I had already met Mr. Hadley several times and was well acquainted with his sterling qualities as a musician and composer. I knew the piece to be safe in his hands.

Mrs. Dunham and I went over to hear Aurora's New York debut in the open and without the support of the organ.

It was splendidly played but I did miss the organ part very much. There was an audience of about five thousand. Mr. Hadley told me

afterward that he would have taken the *Adagio Molto* section a little slower but for the dominance of the Musicians' Union which made it necessary for him to finish his concert absolutely on time. During the intermission I had the pleasure of meeting Mr. Adolph Lewisohn, Mr. Lawrence Gilman, critic on the *Tribune*, and several members of the *Orchestra*.

While in New York I took occasion to visit the Capitol Theatre and became immediately and deeply impressed with the possibilities underlying a performance of the *Aurora* there.

When I returned to Boston I wrote to Mr. Rothafel familiarly known as "Roxy," and received a letter in reply expressing a deep interest in the matter and a desire to see me and talk it over.

As soon as I could get away I went over to New York and called on Mr. Rothafel at his office in the Capitol Building.

I found him to be a very charming, highly cultured gentleman, not at all the type we naturally associate with the title "Roxy," which had not been assumed until sometime after my business relations with him had ceased.

After asking a few questions and taking a casual glance at the score he said,

"Well, Mr. Dunham, I shall put on the *Aurora*, and when I do it will astonish you."

I went back to Boston well pleased and proceeded shortly after—one evening going home from the Conservatory—to fall on the ice and break my arm; but fortunately the piece was not played until Easter which meant the week beginning April 11th, 1923.

Mrs. Dunham and I went over to be present at the first performance, I with my arm in a sling.

While the *Aurora* was beautifully played under the direction of Sig. Rapee, and brilliantly lighted, I was again disappointed because the organ was kept down to such an extent that I could only hear an occasional pedal note. Sig. Rapee told me afterwards that the situation of the organ, its powerful stops being between the audience and orchestra, made it impossible to bring that part out, as I would like it, without making the orchestral part ineffective. On the whole, however, it was a great success, Mr. Rothafel calling it very beautiful, the young lady secretary in his office saying, she could hear it over and over.

The following is a description of the piece as it appeared on their program.

The piece opens with somber chords on the organ, expressive of night, followed by a pas-

sage for muted strings descriptive of Nature still in repose—a repetition of the opening measures in a higher key by a quartet of horns is then heard, after which a breathless moment of expectancy occurs, represented by a *pianissimo tremolo* in the second violins. This suspense is relieved by a heralding of the dawn, given softly and timidly by a solo flute, answered by bells in the distance. The music then unfolds and develops like a flower under the morning warmth and the climax suggests the triumphal progress of the Sun God over the newly awakened earth.

The morning following when I called at the office of Mr. Rothafel, he first asked me what I thought of his lighting scheme, which I characterized as original, striking and effective, after which he said, "Mr. Dunham, I am much perturbed. We have a musicians' strike on and not our quarrel at all but one between two Unions; Mr. Mauro-Cottone, our organist, will play as best he can the whole musical program including the *Aurora*," (fortunately I had sent over with the rest, my arrangement of the score of organ solo).

The organist, Mr. Mauro-Cottone, I had not yet met and on Monday evening out of idle curiosity Mrs. Dunham and I dropped in the theater to see how he would succeed in his camouflage, for it could at best be nothing else. We were, therefore, more than pleased with the result, for while the last part was more or less faked, as a whole the piece proved quite effective and received a hearty round of applause from an audience which filled the theater.

While talking with Mr. Rothafel in the lobby during the progress of the show he was called to the telephone booth and on returning announced that the strike had been called off and that he was happy again.

He said, "God bless you" when saying goodbye, for we were leaving for home in the morning.

From the hotel I sent a note to Mr. Mauro-Cottone thanking him for his brave and successful effort in behalf of my piece. In due season I received the following letter in reply to mine:

My dear Mr. Dunham:

I am in possession of your kind letter of the 8th and wish to thank you for your kind expression and praise upon my playing of your wonderful "*Aurora*."

Had I known that you were in the room when I was called upon, reading at sight your score (because of the musicians' strike) I am sure I would have been so conscious probably as to lose my nerve.

The work is surely beautiful but hardly fit to be performed at sight, from score, in public at five minutes' notice. I am glad to hear that it sounded well to you. At least, it is most gratifying as I was scared to death.

Thanks for your beautiful organ numbers which I will be glad to use occasionally. Do not forget to drop in at the Capitol whenever in New York, as I am most anxious to shake hands with you. "Aurora" is, in my opinion, one of those inspired Musical Conceptions any composer will be proud to have any time but cannot be gotten too often and it reflects so well the colors of my country! Although a bit too late, allow me to congratulate you upon that fine work.

Also accept some of my numbers I am sending you as a token of my esteem.

Looking forward to the pleasure of meeting you sometime and with kindest regards, believe me, Mr. Dunham,

Very sincerely yours,
M. Mauro-Cottone.

Shortly after receiving his letter, I called upon him at the Capitol Theater. I found him to be very interesting both as a musician and a gentleman; later he has become a true friend. He detested playing for the "Movies" he said, but the financial side of the question in his case could not be ignored and again, the prominence of the position put him in constant touch with the best musical life of New York. Bossi, the Italian organist and composer was his guest while in this country and he told me that one day a stranger asked permission to sit beside him on the organ bench during a performance. Afterwards, when he asked him his name he said, "Otto Respighi!"

Since her return to Boston, Aurora has appeared three times at the "Pops", Sig. Jacchia, Conductor; twice at Conservatory Concerts, Mr. Wallace Goodrich, Conductor; and once at a concert by the Peoples Symphony Orchestra conducted by Mr. Stuart Mason.

Aurora is now enjoying an interval of rest in the library of the Conservatory.

ODDS AND ENDS

IN THE MIDDLE of the school year, 1926, my fiftieth year as teacher in the Conservatory, I was forced to give up all work because of a nervous breakdown. I tried hard to hold

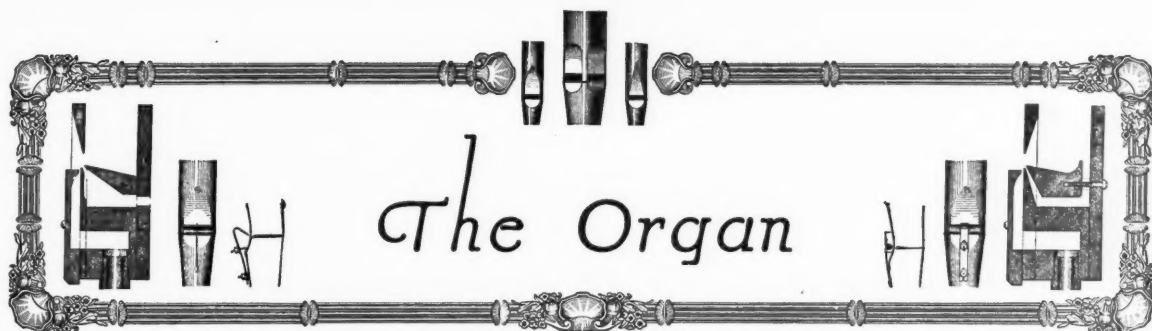
on because I felt it to be the most important year in my whole life to date. My Good Angel, however, as yet without offering any explanation, has suddenly taken me off the job, and here am I, stranded in my den, squeezing what little entertainment I can out of the past while the busy world to which I belong goes rushing by on all sides.

As I sit here, a vision presents itself of Father Time, not as the feeble old man with the scythe, but as a race horse going at full speed. Attached to him is the proverbial band wagon, and on the front seat, securely seated but with a frightened expression looking backward, his long white hair streaming in the wind, sits Father Bach, and holding on to him from behind (standing) are Mozart, Haydn and Beethoven. On the front seat each side of Bach and peering eagerly forward into the future sits Schoenberg, Stravinsky and other explorers of their type. On the next seat a little less secure, are Debussy, Respighi, Honneger and other modernists. Close behind, standing, not looking forward but apparently discussing something, are Wagner, Brahms, Richard Strauss and Tchaikowsky. On the next seat, looking placidly backward are Mendelssohn, Gounod, Verdi and others. Falling off the wagon are Raff, Guilmant, Rheinberger and Elgar, while dead in the road behind lie the bodies of Merkel, Rubinstein, Paine, and a host of other excellent writers, a spectacle pitiful to contemplate. In the background to the left, towards which Father Time seems traveling, is an angry looking sky, dark and forbidding, and a notice posted in the road, "Go slow! Danger ahead!" In the background to the right is a beautiful picture of Elysian fields, trees and skies.

This is only typical of a vision which, while more or less indefinite, quite often recurs to me. While Bach remains immovable, the others change seats in a rather bewildering manner. I predict, however, that among the very first to fall off the wagon (with the exception of Bach) will be those on the front seat.

In a lecture on the lasting qualities in music given by H. W. Parker, the impersonal Bach was the only composer he felt sure was destined for immortality.

(To Be Continued)



The Organ

Mr. Barnes' Comments

—THREE AUSTINS—

IN MY RECENT trip to the East I was fortunate in being able to try out rather thoroughly three of the latest and most important examples of the work of the Austin Organ Company: the organ in the Second Presbyterian Church, New York, where our esteemed editor held forth on Sundays; the organ in the Church of the Heavenly Rest, where my good friend Mr. Hugh Porter has the satisfaction of being the organist; and the organ in the Horace Bushnell Memorial Hall at Hartford. The stop-lists of all three of these organs show certain similarities and certain very striking differences.

The organ in the Second Presbyterian is unusual for various reasons. In the first place an unusually large sum of money was available for its purchase, when the size of the church is considered. The auditorium being quite small in cubical content, Mr. Buhrman and Mr. Herbert Brown of the Austin Company in working out the scheme saw that it would be very easily possible to obtain sufficient volume and organ tone for this size of church with an organ of not much more than half the size that the money available would permit of purchasing. They therefore very wisely added numerous registers, particularly on the Choir Organ, of the more subtle grades of string and flute tones, with a most delicately graded series of harmonics. The variety of soft, subtle effects to be obtained on the Choir Organ alone are simply unbelievable. The solo reeds are a delight, with the beautifully effective Tremulants. The Great Diapason Chorus would have been improved with an independent Octave—but there must always be something that might have been done to an organ. Suffice it to say that this is one of the



Under the
Editorship of

William H.
Barnes

most beautifully finished and carefully balanced organs that I have had the good fortune to hear, with a wealth of string tone, live and vibrant, that may best be described as ravishing.

The organ in the Church of the Heavenly Rest is divided, the Great Organ being behind the re-dos, while the balance of the instrument is on the right wall of the chancel, with the console very badly placed underneath the organ, much to the annoyance of the organ builder and organist. But the architects of the Church had more to say than the former, apparently, and they insisted on certain architectural effects, whether the organist can properly hear his organ or not. I must say that architecturally the effect of this Church is movingly beautiful from the auditorium—the most ingenious combination of Gothic and modern art that might well be imagined.

The Swell Organ is beautifully complete, with a series of harmonics that Mr. Porter has had regulated to the utmost nicety. These independent harmonics are most useful for coloring any of the 8' registers, with which they blend with the greatest finesse. The chorus reeds are adequate and the Diapason Chorus beautifully balanced. A most satisfactory organ for a large building. The stoplist for this organ was prepared by Mr. Herbert Brown in consultation with Dr. J. Christopher Marks, organist-emeritus of the church.

Coming now to the organ in the Horace Bushnell Memorial Hall

we have a most satisfactory concert instrument of the soundest possible sort of design prepared by Mr. B. G. Austin of the Austin Organ Company. This organ was also finished under the personal direction of Mr. B. G. Austin and I must say that he is very sound in his ideas of tonal design and methods of obtaining proper tonal balance; at least, they agree with my ideas perfectly.

The balance he has secured from the Diapason Chorus on the Great Organ is probably as fine as any organ in this country. There is a perfect blending and unity of tone between the 16' and the three 8's, the two Octaves, Twelfth, Fifteenth, and Mixture, such as is seldom heard in American organs. There is a great wealth of solo reeds and though the Hall acoustically is not so good for an organ as it is for speaking (a most common fault in halls built now-a-days that the acoustic experts have treated, as the one idea seems to be to kill all resonance as far as possible) yet the effect of this organ is not only dignified and grand, but it also can be used for all manner of concert purposes. Though it would not be satisfactory for the theater player, any legitimate organ music or orchestral transcriptions can be most satisfactorily performed on it.

Something should be said about the new Austin swell-shutters and swell-action mechanism, which all of these organs have. These shutters are not only just as effective as the older shutters that the Austin Company have made for many years past but are absolutely quiet in operation and extraordinarily fast, making the possibilities of expression just that much more effective than they ever were before, which speaks well for the progressiveness of the Company. That they have gone to the additional expense of installing several new machines for building their new type of swell-shades and swell-engines, when the shutters and ac-

tion they had been making for a number of years past were considered by most organists to be quite good enough, shows that they are constantly striving for something better; and when they find it they are willing and able to go to the additional expense involved in producing a superior product. The Austin Company is to be congratulated on these three most beautiful examples of their recent four-manual instruments.



—ST. PATRICK'S ORGAN—

IT WAS a rare privilege when I visited New York a short time ago to have the pleasure of meeting Mr. Pietro A. Yon the organist of St. Patrick's and, later on, His Eminence Cardinal Hayes at the Cathedral. When I went in, Mr. Yon was playing for Mr. Buhman on the sanctuary division of the new organs the factory of Geo. Kilgen & Son, Inc. have just completed in this magnificent edifice. The sanctuary organ is a modest instrument of some twenty sets that was designed primarily for accompanying the chancel choir and Mr. Yon was pointing out the superb qualities of the Ripieno for this purpose. He demonstrated very convincingly the extraordinary qualities of the Ripieno, by singing parts of the service to us, first accompanying his voice with the Ripieno and then with the typical unisons (Diapasons and Flutes) that are ordinarily employed for such purposes.

There seems to be a tendency to consider the Ripieno as something mysterious. In reality it is perfectly simple, sound and logical. It is merely a fixed manual piston in the form of a stop-tongue or knob that draws some six or eight sets of pipes consisting usually of a 16', the smaller 8' Diapason, Octave, Twelfth and Fifteenth and in the case of the Ripieno of a larger number of ranks the Nineteenth and Twenty-second as well. Outside of the mutation ranks the Ripieno might be drawn separately by the stops already provided, and the Ripieno in reality adds simply a two, three or four rank (tonic and dominant) mixture on top of the small Diapason Chorus. The convenience and utility of this stop are quite apparent when it is actually tested.

Turning our attention to what would correspond in European cathedrals to the Grand Organ in the

gallery in the rear of the church we were most extraordinarily impressed with the beauty of the case that has been provided here. It is undoubtedly one of the most beautiful organ cases in America. We made the long trip up the stairs to where the console and choir are located in the high gallery and found the console to be most logically and conveniently laid out, so much so, that, though it is very large, it was possible to feel at home on it in a remarkably short time.

The pipes of the 32' stops are laid down horizontally in the triforium on either side. The 32' Bombarde on the left and the 32' Diapason on the right. These pipes, together with the Echo Organ in the south gallery and the main gallery organ, pretty well fill the upper portions of the side walls of the church with organ. The complete stop-lists give some idea of the great size and scope of this instrument. In fact the effect of the full organ in this magnificent building, as already reported in our March issue, is most impressive and grand. The tone is truly noble in character. It is even more magnificent in its scope than what I have always considered up to this time the Kilgen Company's most successful installation, that of St. Francis Xavier in St. Louis.

There is great contrast and distinction between the numerous chorus reeds; the solo reeds are sympathetic, the strings are shimmering, and the flutes luscious. An interesting feature of the Diapason Chorus, aside from the Ripieno, is the fact that all of the flue-work is kept on the moderate pressure of 6". For an instrument of this size, I believe many of our builders would consider 10" or 15" necessary in so large a building. The Kilgen Company has proved that it is not, and has secured thereby a certain quiet dignity of tone from the Diapason on this pressure that I believe cannot be obtained from pressure greatly in excess of this, and this with entirely adequate volume. This point has been roundly disputed and theorized upon for many years, but I have never been sold on the necessity of excessive pressure for flue work, especially when the building is fine acoustically. The Solo Organ Reeds are on 15", as is necessary for their proper effect.

The Kilgen Company are to be congratulated on this fine example of their work.

—W. H. B.

—WEST POINT ORGAN—

The original organ in Cadet Chapel, West Point Military Academy, N. Y., cost \$10,000—a 3m Moller of 2400 pipes, which "sounded superbly," according to Richard Henry Warren. That was in 1911. Then Mr. Frederick C. Mayer began to take interest in having a much more complete organ in the Chapel, and the spirit of West Point began to work on the graduates, especially on Brig. Gen. John A. Jonston and Col. Cornelius deWitt Willcox, who have shown "outstanding artistic sympathy and generosity."

June 11th Mr. Mayer dedicated the latest addition to the organ, the Harmonic Division, "about 60 separate ranks of pipes, each rank under separate control." This Harmonic Organ "surpasses any similar division in any other organ in the world." In addition to the new Harmonic Organ, there is a new Viol Organ of nine registers (twelve ranks) from 16' to 1 1/3'. Thirteen other registers are ready for use now, and five more have been ordered—all are memorials and gifts of West Pointers, past and present. The organ at present totals 8100 pipes.

Some day the complete stoplist to date will be again published, but so long as Mr. Mayer lives, the organ will probably never be completed. His enthusiasm and his peculiar genius are such that the West Point organ must become the finest organ possible to build, and since progress is constantly being made in the realm of organ building, the West Point organ will also be making progress year by year.

All who are genuinely interested in either the art of organ building or the art of organ demonstration, should visit West Point and induce Mr. Mayer to introduce them to the marvelous achievements in evidence in Cadet Chapel. All the work has been done by the Moller factory and staff.

—FIRST IN PARIS?—

Through the courtesy of Prof. Paul E. Grosh of Grove City College, we are reminded that our article on page 302 of T.A.O. for May must be qualified to include the point that the instrument there described was the first modern organ to be built in France, and not the first modern organ to be erected in France. Several American builders have shipped organs to Paris; one of the latest ones is the Aeolian going into a newly built palace in the heart of the

City. Prof. Grosh speaks of a 3-41 Casavant in the Paris home of Mrs. George Blumenthal, of New York City, which was dedicated in 1923 by Joseph Bonnet; the instrument is so modern as to include double-touch pistons.



ATLANTIC CITY CONVENTION HALL ORGAN HEARD IN TWO CONVENTIONS

The Convention Hall Organ made a brave display at the Radio Manufacturers' Convention — strictly a trade show (the public not admitted) with 28,000 radio manufacturers and dealers in attendance.

This enormous Auditorium is equipped with "the most powerful public speaker system in the world," adapted not only for the purpose of speaking but for music from phonograph records and by radio. However, the radio men "were bored to tears" with this line of diaphragm music, having it exclusively in their own wares, and made special arrangements to have the great Midmer-Losh Organ in service for that occasion.

The Gallery Organs, now completed, were not planned for an ensemble instrument and the visiting organists were all unfamiliar with the difficulties and peculiarities of the instrument and of the Hall which by reason of its size has some acoustical problems. In spite of that, the outspoken appreciation and gratitude of the radio men was "a most encouraging sign for organists and the organ industry, and is an indication that when the public reaches the same degree of saturation with diaphragm tone it will return with keen appreciation to the real music of a fine instrument."

The organists on the five days were Charles O'Connell of the Victor Company, Hart Giddings of the National Broadcasting Company, Elmer L. Olssen of Philadelphia, Jesse Crawford of New York City, and Roland Boisvert, formerly of the Paramount in Paris, but now a member of the Midmer-Losh organization.

The five-manual console was put in service especially for this occasion, and for the visit of the Guild Convention June 27th. This five-manual console (400 stops, 5 octaves) controls the material of the organ as a straight instrument without extension and without any of the frills and furbelows of the grand console, which is to have seven manuals, seven octaves, 1200 stops,

with all the desirable extension, and which will be ready in September.

Rollo Maitland was the recitalist on the organ on the occasion of the Guild's visit to Atlantic City.

ATLANTIC CITY CONVENTION HALL ORGANS ALREADY IN OPERATION

The 4m Kimball in the Ball Room was formally opened May 25th in a recital by Rollo Maitland. The high light of the evening was an improvisation in sonata form, on themes submitted by the audience. Mr. Maitland "made a very fine job of the improvisation."

Each number (excepting the improvisation) was accompanied with carefully worked-out lighting, managed by the house electrician, and "the marvelous lighting effects of the Ball Room were called into play." For example, the Liebestraum was played by organ and piano, the piano being played from the organ console, and a brilliant spotlight was thrown on the piano on the stage, while the auditorium was shrouded in a dim blue light — and "the piano responded automatically in a most weird manner." An audience of over 2600 heard Mr. Maitland's program.

The Ball Room organ is to be used regularly during the summer; at least one, and perhaps two prominent recitalists will be engaged by the management, to play during intermissions between dances.

The accompanying article on the Midmer-Losh in the main auditorium makes the statement that the gallery organs were not planned as an ensemble instrument. This idea was based on the builder's comments, but the architect's viewpoint makes this correction:

"In speaking of the gallery organs we also include the Echo and Fanfare organs, both of which have a complete ensemble. The Echo Organ is really a large 3m with a complete ensemble of reeds, diapasons, and mixtures, as well as some special ensembles, particularly a flute ensemble.

"On the same side and in the gallery is a complete flute ensemble from 16' to Mixture. There is also a complete chorus reed section ensemble made up of 100" wind, and an enormous 7r Mixture. On the opposite side is a complete diapason chorus made up of 16', two 8', 4', 2 2/3' 2', and IV Mixture. There are some special reeds on this side, of orchestral character, and above is the Fanfare Or-

gan, consisting again of a flute and reed ensemble, with three mixtures; so that there can be no question of the ensemble of the gallery organ."

We are indebted to Senator Emerson L. Richards, architect of the organs, for these highly interesting details.

—HERE'S A QUESTION—

One of the well-known writers remarks that the mutations are not tuned to the tempered scale, like the rest of the organ, but are tuned to the actual notes of the harmonic series: which seems logical enough, when we consider that they are supposed to represent the actual harmonics of the various fundamental notes. But when the mutation notes are derived by borrowing or unification, then they must be tuned to the tempered scale, like all the other regular pipes.

This seems to present a dilemma:

1. If it is not necessary to have the mutations tuned to the actual notes of the harmonic series, why should the tuner go to the trouble of tuning them that way: why not tune them to the same notes as the rest of the organ, which would certainly save a great deal of time and trouble?

2. If on the other hand it is necessary for the mutations to present the actual notes of the harmonic series, in order to produce the proper effect, how can we get that effect by deriving the mutations from the other registers which are necessarily tuned to the tempered scale as ordinarily in use?

—WALTER LINDSAY

CESAR FRANCK CHORAL IN A MINOR No. 3

The three organ chorals were his last compositions and among his very last expressions was the desire to go again to his favorite organ at Ste. Clotilde to decide upon their registration, a desire which was never fulfilled. The manuscript of these three noble compositions was found upon the cover of his bed at death. The A Minor Choral is frequently rated with the great compositions of music; certain it is that the beautiful melody which dominates the middle division is one of the purest and finest which the human mind has ever conceived. Maily, the Belgian organist, says that this work describes the strife between good and evil. The agitated passages at the opening representing the forces of evil—the good being represented by the choral introduced as a second subject. The middle division above mentioned is supposed to represent faith, after which the strife is again renewed with the good gradually gaining the upper hand with a final appearance of the choral in majestic victory soaring over all.—ALBERT RIEMENSCHNEIDER.

Stoplists

NOTE: For the convenience of our readers the lengthy discussion of the Austin Organ in the Second Presbyterian, New York, will be published in a separate issue from the stoplist, for the purpose of making it easier to refer to the stoplist itself in following the various details discussed in the article. We therefore present the stoplist in this issue so that when the discussion appears next month, the stoplist can be laid side by side with the discussion and the various details the more easily followed, without the annoying necessity of constantly turning pages.

NEW YORK, N. Y.
SECOND PRESBYTERIAN CHURCH
Austin Organ Co.

Specifications by Mr. HERBERT BROWN.
Installation and finishing by Mr. ANDREW GABEL.
Chairman of Organ Committee, Mr. J. WARREN STOKES.
Dedicated by Mr. T. SCOTT BUHRMAN,
Feb. 23, 1930.

CONTENT

	V.	R.	S.	B.	P.
Pedal	4.	4.	21.	17.	200.
Great	10.	10.	18.	6.	766.
Swell	19.	19.	26.	6.	1375.
Choir	14.	14.	22.	6.	1022.
	"	9.	10.	—	657.
Echo	7.	7.	18.	11.	511.
	—	—	140.	40.	4531.

PEDAL: V 4. R 4. S 21.

- 32 Bourdon p
- Resultant ff (Dia.-Bdn.)
- 16 DIAPASON ff 44w
- Diapason mp (Great)
- BOURDON mff 68w32'
- VIOLONE f 44wm
- Salicional pp (Swell)
- Gemshorn pp (Choir)
- 8 Diapason ff
- Bourdon mf
- Gamba Celeste f 2r (Solo)
- Violone f
- Gemshorn pp (Choir)
- 4 Bourdon mf
- 32 Bombarde mff
- 16 BOMBARDE mff 44r32'
- Trumpet f (Great)
- Oboe Horn p (Swell)
- 8 Trumpet mff (Great)
- Oboe Horn mp (Swell)

ECHO:

- 16 Fernfloete ppp (Echo)

GREAT: V 10. R 10. S 18.

EXPRESSIVE:

- 16 Diapason Two mp
- 8 DIAPASON ONE mff 73m
- DIAPASON TWO f 97m16'
- DULCIANA mpp 73m
- DOPPELFLOETE mp 73w
- CLARABELLA p 73w
- GAMBA f 73m
- GEMSHORN p 73m
- 4 Diapason Two f
- WALDFLOETE mp 73w
- 2 2/3 Diapason Two f
- 2 Diapason Two f
- 1 3/5 TIERCE mpp 61m
- 16 Trumpet mf
- 8 TRUMPET mff 97r16'
- 4 Trumpet ff
- 8 HARP mpp 61b
- Chimes mf (Solo)

ECHO (Duplexed from Echo-Solo):

- 16 Fernfloete pp
- 8 Cor d'Nuit p
- Quintadena p
- Fernfloete pp
- Unda Maris pp

- Viole Aetheria mppp
- Vox Angelica ppp
- 4 Fernfloete mpp
- 8 Vox Humana p
- Tremulant-Vox
- Tremulant

SWELL: V 19. R 19. S 26.

- 16 Salicional mpp
- 8 DIAPASON f 73m
- ROHRFLOETE mf 73w
- FLAUTO DOLCE mp 73w
- FLUTE CELESTE p 61w
- VIOLE D'ORCHESTRE mf 73m
- VIOLE CELESTE mp 73m
- SALICIONAL mpp 97m16'
- VOIX CELESTE p 73m
- MUTED VIOLE mpp 73m
- AEOLINE ppp 73m
- 4 FLUTE HARMONIQUE p 73m
- CHIMNEY FLUTE p 73m
- Salicional mpp
- 2 2/3 Salicional p
- 2 PICCOLO p 61m
- 1 3/5 TIERCE p 61m
- 1 TWENTY-SECOND mp 61m
- IV Mixture mp
- 16 Oboe Horn mf
- 8 CORNOPEAN f 73r
- OBOE HORN mf 97r16'
- ORCHESTRAL OBOE mp 73r
- 4 VOX HUMANA p 61r
- Oboe Horn mf
- 8 Harp mpp (Great)
- Tremulant-Vox
- Tremulant

CHOIR: V 14. R 14. S 22.

- 16 Gemshorn pp
- 8 DIAPASON f 73m
- CONCERT FLUTE mp 73w
- QUINTADENA pp 73m
- VIOLE mf 73m
- GEMSHORN pp 109m16'
- DOLCE pppp 73m
- UNDA MARIS ppp 61m
- 5 1/3 Gemshorn pp
- 4 FLAUTO TRAVERSO mp 73w
- FLUTE D'AMOUR p 73w
- Gemshorn pp
- 2 2/3 Gemshorn mpp
- 2 Gemshorn mpp
- 1 3/5 TIERCE mpp 61m
- 1 1/7 SEPTIEME p 61m
- 1 Gemshorn p
- 8 CORNO D'ARMORE f 73r
- CLARINET mf 73r
- ENGLISH HORN mp 73r
- Harp mpp (Great)
- Chimes mf (Solo)
- Tremulant

SOLO: V 9. R 9. S 10.

- 8 STENTORPHONE ff 73m
- GROSSFLOETE f 73w
- GROSSGAMBA mf 73m
- GAMBA CELESTE mf 73m
- 4 DOPPELFLOETE mp 73w
- 8 TUBA MIRABILIS fff 73r
- FRENCH TRUMPET mff 73r
- FRENCH HORN mf 73r
- BASSOON f 73r
- CHIMES mf 25b
- Tremulant

ECHO: V 7. R 7. S 9.

Duplexed to Great and Solo:

- 16 Fernfloete pp
- 8 COR D'NUIT p 73m
- QUINTADENA p 73m
- FERNFLOETE pp 97w16'
- UNDA MARIS pp 61w
- VIOLE AETHERIA mppp 73m
- VOX ANGELICA ppp 73m
- 4 Fernfloete mpp
- 8 VOX HUMANA p 61r
- Tremulant-Vox
- Tremulant

COUPLERS 57:

	16	8	4
Pedal		GSCL	GSCL
Great	GSCL	GSCL	GSCL
Swell	SCL	GSCL	SCL
Choir	GSCL	GSCL	GSCL
Solo	GSCL	GSCL	GSCL

Choir 5 1/3 to Pedal.

Triplicates: E-G. E-L.

COMBONS 76:

P 12. G 12. S 12. C 12.

L 8. E-G 4. E-L 4.

Tutti 12.

The G.S.C.L. Combons are on double-touch, the second touch adding control of manual couplers, pedal couplers, and pedal stops.

6 Piston Masters, controlling Combons 1 to 6 of manuals and 2 to 7 of Pedal.

ACCESSORIES

Crescendos:

G. S. C. L. E.

Register.

Couplers Off Reg. Cres.

Independent Crescendo Coupler (Coupling any set of shutters to the Echo shoe).

Crescendo Indicators.

Reversibles:

G-P. S-P. C-P. L-P.

Full Organ.

Echo-Solo Preparation.

Echo-Great Preparation.

Exclusive: Solo Chimes.

Tutti Cancel.

Canceller Bars for each division.

Color Scheme:

Diapasons, Flutes: White

Strings: Amber

Reeds: Red

Percussion, Tremulants: White

Couplers: Black

Tremulant Toe-Touches (on each Crescendo Shoe).

6 Pedal Touches (duplicating Pedal Combons 1 to 6).

NEW YORK, N. Y.

SALVATION ARMY AUDITORIUM

Estey Organ Co.

Stoplist by E. L. MEHAFFEY

Layout by G. S. BOYER

Erected by J. ROSICA

Data as furnished by the Builder.

V

V 39. R 41. S 59. B 20. P 2806.

PEDAL:

- 32 Resultant
- 16 DIAPASON 44w
- Diapason Two (Great)
- BOURDON 44w
- Lieblichgedeckt (Swell)
- Contra-Viol (Choir)
- 8 Octave
- Bass-Flute
- Bourdon (Swell)
- Gamba (Great)
- 16 TROMBONE 32r

GREAT:

EXPRESSIVE:

- 16 DIAPASON 73m
- 8 DIAPASON ONE 73m
- DIAPASON TWO 73m
- GROSSFLOETE 73w
- GAMBA 73m
- GEMSHORN 73m
- 4 OCTAVE 73m
- III MIXTURE 183m
- 8 TUBA 73r 10" w
- Chimes (Echo)

SWELL:

- 16 BOURDON 97w
- 8 DIAPASON 73m
- SILVER FLUTE 73m
- Stopped Flute
- VIOLE D'ORCHESTRE 73m
- SALICIONAL 85m

- VOIX CELESTE 61m
4 Flute
Salicet
2 2/3 Nazard
2 Piccolo
8 CORNOPEAN 85r
OBOE 73r
VOX HUMANA 73r
4 Cornopean
Tremulant
CHOIR:
16 CONTRA VIOL 85m
8 ENGLISH DIAPASON 73m
CLARABELLA 73w
Viola d'Amore
UNDA MARIS 61m
4 FLAUTO TRAVERSO 73w
2 Piccolo
8 CLARINET 73r
Chimes (Echo)
4 HARP CELESTE 73b
Tremulant
SOLO: 15"
8 STENTORPHONE 73m
HOHLFLOETE 85w
GROSS-GAMBA 73m
GAMBA CELESTE 61m
4 Flute
8 TUBA MIRABILIS 73r
FRENCH HORN 73r
ECHO:
8 GEDECKT 85w
VIOL AETHERIA 73m
VOX ANGELICA 61m
4 Flute
8 VOX HUMANA 73r
CHIMES 21t
36 Couplers
42 Combons
5 Crescendos
15 h.p. Orgoblo

EASTON, PA.

BRAINERD-UNION PRESBYTERIAN

Hillgreen, Lane & Co.

V 36. R 38. S 76. B 36. P 2746.

The last figures after a stop refer, unless otherwise explained, to the scale.

PEDAL: 4"

EXPRESSIVE

32 Diapason Resultant

(Nos. 4 and 7)

Dolce Resultant

(Nos. 6 and 7)

16 Diapason Minor (Gt.)

Tibia Plena (Solo)

BOURDON 32sm

Dolce (Ch.)

10 2/3 Quint

Tibia Plena (Solo)

Dolce (Ch.)

Viole (Sw.)

4 Concert Flute (Ch.)

16 Cornopean (Sw.)

8 Cornopean (Sw.)

GREAT: 4"

EXPRESSIVE

16 Diapason Minor

8 DIAPASON MAJOR 73m 40

DIAPASON MINOR 73m

DULCIANA 73m

DOPPELFLOETE 73w

MELODIA 73ow

QUAINTONE 73om

4 DIAPASON MINOR

HOHLFLOETE 73owm

FLUTE D'AMOUR 73swm

2 2/3 QUINT 61m

2 SUPER-OCTAVE 61m

III MIXTURE 183m

8 TRUMPET 73r

CHIMES 25t G-g

Tremulant

SWELL: 3 1/2"

16 BOURDON 73sw

8 DIAPASON 73m

STOPPED FLUTE 73w

CONTENT

V—VOICE: An entity of tone under one indivisible control, one or more ranks of pipes.

R—RANK: A set of pipes.

S—STOP: Console mechanism controlling Voices, Borrows, extensions, duplexings, etc.

B—BORROW: A second use of any Rank of pipes, whether by extension, duplexing, or unification.

P—PIPE: Pipe-work only, Percussion not included.

DIVISIONS

A—Accompaniment

B—Bombarde

C—Choir

E—Echo

F—Fanfare

G—Great

H—Harmonic

L—Solo

N—String

O—Orchestral

P—Pedal

R—Gregorian

S—Swell

T—Trombone

fr—free reed

h—harmonic

hw—high wind

lw—low wind

m—metal

om—open metal

ow—open wood

r—reeds

rs—repeat stroke

2r—two rank, etc.

s—sharp

sb—stopped bass

sm—stopped metal

ss—single stroke

sw—stopped wood

t—tin

tc—tenor C

th—triple harm.

uex—unexpressive

v—very

w—wood

wm—wood and

metal

wr—wood reed

wp—wind pressure

SCALE EXAMPLES

40x40—Dimension of wood pipe.

14"—Diameter of metal pipe.

41—Scale number.

42b—Based on No. 42 Scale.

46-42—Scale 46 at bass end, flared back

to Scale 42 at treble end.

2/3c—Coned to lose 2/3rd of diameter.

2/9f—Flattening 2/9th of circumference.

The relative dynamic strengths are indicated by the usual series ppp to fff.

VIOLE 85m 64 6"w

VIOLE CELESTE 61m (With No. 4)

SALICIONAL 73m

Voix Celeste (Nos. 5 and 6)

AEOLINE 73m

HARMONIC FLUTE 73m

Viole

2 FLAUTINO 61m

16 Cornopean

8 CORNOPEAN 97r16' 5" at CC

6"w

OBOE 73r

4 Cornopean

8 HARP 49b C to c'

(Tenor octave repeated for lowest octave)

4 Chimes

Tremulant

CHOIR: 4 1/2"

16 Dolce

8 DIAPASON 73m

CONCERT FLUTE 85ow

VIOLE D'ORCHESTRE 73m 66

VIOLE CELESTE 61m 60

(With No. 4)

DOLCE 97m 58

Unda Maris (Nos. 5 and 6)

4 Concert Flute

Dolce

2 2/3 Concert Flute

2 Concert Flute

III Dolce Mixture

12-15-17

II Schalmey (Nos. 4 and 10)

8 Cornopean (Sw.)

CLARINET 73r

Harp C to c'

4 Tremulant

SOLO: 6"

8 Diapason Minor (Gt.)

TIBIA PLENA 73ow

Concert Flute (Ch.)

Viole (Sw.)

- 5 1/3 Concert Flute (Ch.)
4 Concert Flute (Ch.)
2 Concert Flute (Ch.)
16 Cornopean (Sw.)
8 Cornopean (Sw.)
"Orchestral Oboe"
(Synthetic, Nos. 4 and 5)
4 Cornopean (Sw.)
Tremulant
ECHO: 5"
8 FERNFLOETE 73sw
MUTED VIOLE 73om
VOX ANGELICA 61om
(With Nos. 1 and 2)
VOX HUMANA 73r
Chimes G-g
Tremulant

COUPLERS

To	16'	8'	4'
Pedal		GSCL	PSC
Great	SC	GSCL	GSC
Swell	S	GSL	S
Choir	SC	SCL	SC
Solo	L	GL	L
Pedal Divider			
Great Couplers Cancellor			

COMBONS 36:

P 4. G 6. S 6. C 6. LE 6. T 8.

ACCESSORIES

Crescendos 5:

Great. Swell. Choir. Solo-Echo.

Register.

Reversibles:

G-P.

Full Organ.

Harp Dampers.

Crescendo Coupler.

The Echo Organ is an integral part of the Solo and is controlled by the Solo couplers.

RHINELANDER, WIS.

ST. AUGUSTINE'S EPISCOPAL CHURCH

Henry Pilcher's Sons

Finished by TERRY and DICK MYLES.

Dedicated March 30, 1930, by ALBERT J.

STROHM.

V. 16. R 16. S 27. B 10. P 1167.

PEDAL

16 BOURDON 32w

Bourdon (Swell)

Viola da Gamba (Great)

8 Bourdon (Swell)

GREAT (Expressive)

8 DIAPASON 85m

DULCIANA 73m

GROSSFLOETE 85w

VIOLA DA GAMBA 85m16'

4 Diapason

Grossfloete

8 TUBA HARMONIC 73r

FRENCH HORN 73r

*CLARINET 73r

*CHIMES 20t

*Prepared for.

SWELL

16 Bourdon

8 ENGLISH DIAPASON 73m

BOURDON 101wm

SALICIONAL 73m

VOIX CELESTE 61m

AEOLINE 73m

4 Bourdon

2 2/3 Bourdon

2 Bourdon

1 3/5 Bourdon

8 OBOE 73r

TRUMPET 73r (Prepared for)

VOX HUMANA 61r

TREMULANT

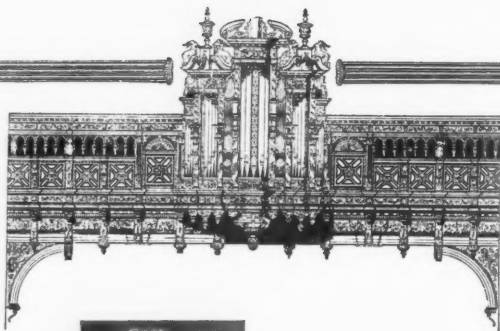
13 Couplers

11 Combons

The organ chambers are temperature-controlled by thermostats.

Church

Music



Mr. Dunham's Comments

—TECHNIC ONCE MORE!—

BECAUSE of my recent remarks in favor of technical proficiency a good friend of mine has taken me to task. As he is a man of considerable wisdom and experience I was glad to get his reaction. At the risk of incurring his wrath I am going to quote some of his objections.

"The fellow who teaches is inevitably biased in favor of what he can present to pupils in a formal, systematic, hard-and-fast (not to say cut-and-dried) manner, and he fails to see the wood for the trees. Recognizing the importance of technical equipment (which nobody denies) and finding that it is the simplest, if not the easiest, part of the subject (whether music, painting, sculpture, literature, or what not) to impart, it is very easy for him to put emphasis on that, to the exclusion of other things just as important, if not more so.

"What is the use of a man's being able to write if he hasn't anything to say: and of what good is a performance on any instrument that has no merit but the glibness and accuracy that you could get just as well, if not better, out of a machine? That is the sort of thing that results from harping on the importance of technical facility.

"I wish I had a great deal more than I have, but it is only the hard-shell pedagogues who are pleased by performers who have nothing else, while the performers who have even approximated the faultless technic almost never have anything else.

"In any case, we have plenty of technical prodigies already, and too much emphasis is put on technic as it is easier to teach technic than to develop musicianship or artistic vision of any other kind, so that second-rate teachers turn almost all their efforts in that direction and are satisfied if they develop something to make people stare. For the encouragement that you give to such



*Under the
Editorship of*

**Rowland W.
Dunham**

in your article I am grievously sorry and am writing now, in sackcloth and ashes, to tell you so. If those who sit at the feet of Gamaliel (I mean you) get this sort of doctrine, where, oh where, is hope to be sought, or salvation to be found?"

I shall not attempt to discuss my friend's remarks in detail. The argument is a very familiar one. Presumably if one has obtained technic which is facile and sure, the result of such an achievement is to lose all artistic and aesthetic perspective. Of course I do not believe this is true. On the contrary, I am certain that much of the lack of appreciation of the concert organist as a musical artist (particularly by the profession at large) is due to his reputed lack of technical skill. This opinion is not hearsay but has come to me from many sources.

One day a certain modern player appeared who had the technical mastery of the instrument which was comparable to that of Holmann, Heifitz or Casals. His career has been most interesting. If he has accomplished nothing else he has demonstrated that the organ can be played artistically, given (or in spite of) a truly adequate technic. An occasional criticism of this man is that he is a mere technician, cold in his performance. To refute this charge would take more space than I have available. The whole situation seems to resolve itself into a matter of opinion.

I still insist that technical equipment is a vital and primary necessity and that we organists do not have enough of it except in very rare instances. I do not want pianola performances because of technical proficiency.

Mere technicians are numerous enough among pianists, as we all know. Nevertheless, an artist like Lhevinne, who can scarcely be called mechanical, is far better equipped technically than ordinary conditions require. Indeed he probably possesses at least as stupendous a technical facility as any pianist in the world, not excepting Godowsky.

No, the projection of musical feeling through an instrument is not influenced in any way by technic, unless it be seriously handicapped by an inferior one. Interpretation is a personal matter and requires an individual with more than average brains. To be concerned about note playing is to divide the attention to the detriment of the interpretation, a very good reason why music should be memorized.

My good friend is one of many who maintain that the technical skill of our fathers is sufficient for today. When we see the younger organists with real technic whose playing is facile and controlled, it is easy to discount superior skill with a shrug, and cry "mechanical." Yet these are the folks who soon will set the standards for the organ world. They are not all lacking in artistry even though they possess more technic than some of their elders deem wise. Let us be honest and fair. I say that where technic flourishes, inspiration may blossom. We must establish a technic of present-day standards to permit our musicianship or artistic vision to develop without impediment. I also insist that technic is not easy to teach. The control of the muscles with the minute and complicated movements necessary to musical performance requires more than a second-rate teacher and the reiteration of humdrum exercises.

The "hope of salvation" for the organist lies in the advice I have given.

Now that I have rid myself of these rather emphatic opinions I must close the subject (at least for the present!) and trust that the truth of my doctrines will be demonstrated in the course of time.

Dedicating a Church Organ

A Decade of Editorial Review Brings Together all the Elements to Make an Appropriate and Effective Service

IN STUDYING the dozens of dedication programs that have come to the Editorial Office of THE AMERICAN ORGANIST many excellent ideas were discovered, all of which properly put together in logical sequence helped to formulate the Service of Dedication presented herewith. One feature that made itself apparent was the almost universal lack of attention to the subject at hand; while the organist did his part nobly and in some cases at least presented adequate programs of organ music, interspersed with a few choral numbers occasionally dealing with music, the ministers all too frequently wandered from the main theme of the occasion and talked about something else, accompanying their talks with Scriptural readings having nothing to do with church organs or church music. Presumably we have all played dozens of times in special services that claimed to center on some certain theme, but that in reality wandered literally all over the realm of religion, covering everything in general and nothing in particular.

In order to devise, if possible, and secure the acceptance of an organ-dedication service that would deal with the organ exclusively, upon the occasion of the dedication of a magnificent 4-115-4531 Austin Organ secured by Mr. J. Warren Stokes for the Second Presbyterian Church of New York City, two and one half days were spent in perusing programs and compiling data. The result was the program presented herewith. The enthusiastic chorus of praise that greeted it, swept all the criticism of the one or two who wanted the organ-dedication service to scatter itself on general themes and deteriorate into a nondescript musicale with sermon.

In putting over a service like this, the first task of course is to persuade the minister to accept it. In telling a minister what to preach about, how long he may preach, what his Scripture readings may be and must not be, what his Invocation should be, the average organist will have an easy task only in such cases where cooperation between minister and organist is a matter of friendly conference every week of the church year. Here the minister and organist alike are fully acquainted with the necessity for team-work, if a service worth presentation is to result. In

the more difficult case where a minister's only attitude is that of giving orders, an organist will have to use all the diplomacy at his command to arouse genuine interest in the novelty of a program that of very necessity must be novel.

In my own case, I secured most of the program, but lost out completely (because of certain politics being played at the moment) on the idea of having the chairman of the organ-purchase committee formally present the keys and make a brief address, nor could I stop the Invocation with the appropriate Scriptural passages suggested; the address, though it be-

gan with the brief history of the organ, ended afield and did not give even the important facts about the organ being then dedicated to the service of humanity. The minister was a good sport and did splendidly.

Shelley's ancient anthem, "HARK MY SOUL," was originally planned for the service because its text dealt with the beautiful effects of appealing music on the soul; it was abandoned because the organ in particular, not music in general, was the theme. Goldsworthy's "TE DEUM" opened the service for the sake of giving praise to God for the blessings of life, one of which was soon to reveal itself in the glorious new organ. The Daniels "EXULTATE" frankly deals with music as a vehicle of worship and was the most

Service of Dedication of the Church

THE ORGAN'S CALL TO WORSHIP

Lift up your Heads Oh Ye Gates

Alexander Guilmant

PRESENTATION OF THE KEY TO THE ORGAN

ORGAN AND CHOIR

"We Praise Thee O God"

Wm. A. Goldsworthy

INVOCATION

ORGAN AND CONGREGATION: "All Praise to Thee"

Hymn No. 18, stanzas 1, 2, 6

Thomas Tallis (1560)

SCRIPTURAL REFERENCES TO INSTRUMENTS OF MUSIC

"THE ORGAN"

In Prose

by Honore de Balzac

In Verse

by George Ashdown Audsley

MINISTER AND CONGREGATION: Dedication of Organ

Congregation joining the Choir in response

DEDICATORY PRAYER

OFFERING: "Exultate Deo"

Mabel W. Daniels

ADDRESS

ORGAN AND CONGREGATION: "Lord of the Worlds Above"

Hymn No. 62, stanzas 1 and 2

John Darwell (1770)

"OH WONDROUS POWER"

A Poem by Frances Harris Smith

THE ORGAN

In the Dance (Psalm 149:3) *Morceau de Concert*

Alfred Hollins

In Praise (Psalm 150:3, 4) *Christ Triumphant*

Pietro Yon

In Joy (Isaiah 30:29) *Caprice*

Ralph Kinder

In the Cycle of Human Emotions:

Contentment—*Cradle Song*

Edward Kreiser

Love—*Liebestraum*

Franz Liszt

Humor—*Funeral March of a Tin Soldier*

Gordon Balch Nevin

Happiness—*Spring Song*

Will C. Macfarlane

Triumph—*Pomp and Circumstance*

Edward Elgar

THE ORGAN AND CONGREGATION IN PRAISE

"Praise God from Whom all Blessings Flow"

BENEDICTION

POSTLUDE: *Etude for Pedals Alone*

Eugene de Bricqueville

(Played by the feet alone on the Pedal Clavier)

THE ORGAN IS AN AUSTIN

appropriate anthem that could be found for the purpose.

To the Rev. Dr. William Norman Guthrie of St. Marks, New York City, goes the credit for the idea of reading the verse and prose tributes of Balzac, Audsley, and Smith. Dr. Guthrie is pointing the pulpit to the invaluable practise of giving voice to the inspiring thoughts and words of others instead of persistently trying to supply, each minister for himself, all the beautiful and vital thoughts the congregation is to be permitted to hear from the pulpit. What if an organist were to so limit his audiences that he would play for them nothing but the music he himself wrote or improvised?

The actual words of dedication, as expressed in the responsive sentences now familiar to all, were used; nothing better could be found. The Doxology was placed at the climax of the service instead of at the beginning, with the intention of being an expression of the congregation's gratitude for the organ and—which is ever more important—for all the blessings with which mankind is daily surrounded. The stunt postlude was used to incite personal interest in the new organ—and it worked. The console was completely surrounded by members of the congregation who wanted to see how such a thing could be done. By judicious, and sometimes liberal abbreviation (especially in the much too lengthy Elger) the program was kept down to eighty minutes.

Because of the unusual size and richness of the new organ, the latter part of the program, consisting exclusively of organ music, was easily made so colorful and varied that it maintained keenest interest in spite of the handicap of its position as the most dangerous portion of the program. There was the briefest possible pause of but a few seconds between the organ numbers themselves, and no pause whatever between the numbers in the first part of the program. Lost time is as deadly in a church service as in a ball game or at the opera; minister and organist each knew precisely what was to be done, and there was no "time out" for anything. An unusually liberal supply of full-organ combination pistons permitted the organist to have a piston set for the precise registration desired at the beginning of each number, hence no more time was required for the preparation of registration at the beginning of a piece than during the course of its performance.

It is interesting to note, in view of the fact that there were no or-

gans when the scriptures were being written, that the American Revised Version of the Bible (published by Thomas Nelson & Sons, New York) has virtually eliminated the famous ancestor Jubal then becomes word organ, substituting in most cases the word pipe. Even our "the father of all such as handle the harp and pipe." This manifestly increases the difficulty of finding Scriptural references when we are dedicating church organs.

The accompanying materials are presented for the purpose of supplying organists and churches with beautiful thoughts of direct appropriateness to the occasion of dedicating an organ to the praise of God and the service of man.

T.S.B.

INVOCATION

(*Psalm 33:2*) Give thanks unto Jehovah with the harp; sing praises unto him with psaltery of ten strings. (*Psalm 57:8*) Awake up,

my glory; awake, psaltery and harp; I myself will awake right early. (*Psalm 72:22*) I will praise Thee with psaltery, even Thy truth, O my God: Unto Thee will I sing praises with the harp, O Thou Holy One of Israel. (*Psalm 81:2*) Raise a song, and bring hither the timbrel, the pleasant harp with the psaltery. (*Psalm 150:3,4*) Praise him with trumpet sound: Praise him with psaltery and harp. Praise him with timbrel and dance: Praise him with stringed instruments and pipe.

SCRIPTURAL REFERENCES

The Scripture references herewith listed are by no means all that are to be found, but rather are confined to a few passages that lend themselves most readily to the special purposes for which the organ-dedication service is held. It will be remembered that the organ did not exist in any form in Bible times, and hence there can be no direct ref-

THE ORGAN

By DR. GEORGE ASHDOWN AUDSLEY

The Organ—grandest instrument the hand
Of man has placed in Music's galaxy:
In which all Nature's wondrous sounds are linked
In golden chains of countless harmonies.
Responsive to the touch of man's weak hands
As if a giant's fingers swept its key
And called concordant voices from the depths,
The diapason of the storm-struck sea,
The thunder's peal, the wind's wild whistling wail
The songs of swift-winged warblers in the air,
And the soft sighing of the ambient breeze.
Temple of Tone art thou! The shrine supreme
Of Sound's mysterious powers and richest gifts.
God-given thought alone could have inspired
The human mind to frame so grand a work:
Great Organ—Monarch of all Instruments!

OH WONDROUS POWER

Tribute to an Organist

By FRANCES HARRIS SMITH

Oh, wondrous power! To touch the keys
And fill the mind with thoughts like these;
To cause the heat and burden of the day
To drop from the freed soul away;
To lead one forth on joyous feet
Beside still waters, through pastures sweet;
To cause the lights, the sea of faces
To fade away, and in their places
To give sweet visions of a summer morn
When Night, her sable garments torn,
Draws back to let the new Day through,
And on the roses leaves her tears—the dew.
To make the glory of the noontide hour
Fall on the heart with new sweet power,
And then to whisper low the peace
Of the eventide, when labors cease.
To breathe the beauty of field and plain
And then to mount the heights again.
To make the organ a living thing
With a soul that rises on joyous wing
And bridges the space 'twixt earth and heaven,
This is thy gift, divinely given.

erences to it in any accurate English translation of the ancient manuscripts.

PRAISE

Psalms 33: 2, 3.

Psalms 81: 1-6.

Psalms 150: 3-5.

INSTRUMENTS OF MUSIC

I Chr. 15: 16.

II Chr. 5: 13.

Ezra 3: 10.

II Sam. 6: 5.

THE PIPE

Gen. 4: 21.

Ezek. 28: 13.

I Sam. 10: 5.

Isaiah 30: 29.

II Chr. 7: 6.

THE ORGAN

By HONORE DE BALZAC

The Organ is in truth the grandest, the most daring, the most magnificent of all instruments invented by human genius. It is a whole orchestra in itself. It can express anything in response to a skilled touch. Surely it is in some sort a pedestal on which the soul poises for a flight forth into space, essaying on her course to draw picture after picture in an endless series, to paint human life, to cross the Infinite that separates heaven from earth. And the longer a dreamer listens to those giant harmonies, the better he realizes that nothing save this hundred-voiced choir on earth can fill all the space between kneeling men and a God hidden by the blinding light of the Sanctuary. The music is the one interpreter strong enough to bear up the prayers of humanity to heaven, prayer in its omnipotent moods, prayer tinged by the melancholy of many different natures, colored by meditative ecstasy, upspringing with the impulse of repentance—blended with the myriad fancies of every creed. Yes. In those long vaulted aisles the

melodies inspired by the sense of things divine are blent with a grandeur unknown before, are decked with new glory and might. Out of the dim daylight, and the deep silence broken by the chanting of the choir in response to the thunder of the Organ, a veil is woven for God, and the brightness of His attributes shines through it.

THE DEDICATION

(The following Words of Dedication have been traced back to their author and restored to his own original version. With various minor changes this responsive Dedication has been widely used, as the most appropriate and forceful expression thus far brought to light. The Rev. G. Franklin Snyder, now the Fordham Methodist Church, New York City, is the author of the Words of Dedication, which he wrote for the dedication of a 2-8-445 Estey Organ in the Methodist Church of Sloatsburg, N. Y., on March 5th, 1916, the organ being previously presented in a dedicatory recital by Mr. Reginald L. McAll on Feb. 1st. Mrs. Benjamin Moffatt, Jr., played the original dedication service. Rev. Snyder's original version is herewith presented.)

Minister: Enter into his gates with thanksgiving and into his courts with praise: give thanks unto him and bless his name. Serve the Lord with gladness: come before his presence with singing. Sing unto him a new song; play skilfully with a loud noise. Praise him with stringed instruments and organs. For the purpose of directing, not deluding, the voice of song in the choir and in the congregation:

People: We dedicate this organ.

Minister: For the training of voices to sing God's praise here and in the celestial choir hereafter:

People: We dedicate this organ.

Minister: For a better understanding of the words and a higher, truer appreciation of the music of the hymns of the church:

People: We dedicate this organ.

Minister: For the development of musical talent and the elevation of the musical taste and tone of the entire community:

People: We dedicate this organ.

Minister: For the production of music to rest weary bodies and cheer discouraged and drooping spirits:

People: We dedicate this organ.

Minister: For the assisting of the Gospel of Christ in winging and swinging its way into the souls of the lost:

People: We dedicate this organ.

Minister: For such music as will lift weary, sin-sick souls toward God and heaven:

People: We dedicate this organ.

Minister: For the sweet ministry of music in soothing wounded spirits, comforting the sorrowing and binding up the broken-hearted:

People: We dedicate this organ.

Minister: For the happy peal of the wedding march and such music as shall make more glad the festal occasions of the Christian life:

People: We dedicate this organ.

Minister: For the bringing nearer and making clearer the broken bits of heaven's harmony which God sends to earth in the inspired music of the ages:

People: We dedicate this organ.

Minister: For the greater glory of God the Father, God the Son, and God the Holy Ghost:

People: We dedicate this organ.

HISTORY OF THE ORGAN

(The following barest outline was prepared to give the minister, without requiring him to search for it, the simple facts about the origin of the organ; it was intended to be used as the introductory portion of the address, the address itself dealing with the particular organ being then dedicated to the service of mankind.)

The organ was completely unknown in Bible times, there being nothing but the simple pipes of the shepherds as cut from reeds or weeds. By the time of Christ, these simple reeds or pipes had been occasionally combined and bound together so that a single player could blow as many as a half-dozen pipes, one after the other, in a primitive scale. By the time of Nero, this hand-held and breath-blown set of simple pipes had been placed on a stand, over a reservoir of bellows-supplied wind, and the organ, as we

THE ORGAN

By BETTY PROCTOR

Oh instrument of Heaven, Voice Divine!
Whence come your deep majestic harmonies?
Where lie your sweet and secret melodies?
Who makes these full, sonorous sounds combine
To touch my soul with longings? How I pine
To leave this realm of earthly things below
And mount the skies where I may hope to know
Whose spirit thus holds sweet commune with mine!

What elevated thoughts your tones inspire!
What memories forgot steal back to me!
And in my heart is flaming heaped-up fire
Of all life's sadness, smiles, and sweet desire;
My soul makes no response to Time's decree,
While in your songs there throbs Eternity!

know it today, may be said to have begun its embryonic existence.

The medal given by Nero to the heroes of his regime contained a drawing of such an organ. There exists in the Museum of Carthage a terracotta model of such a primitive organ that has been dated in the Second Century A.D.

Originally these primitive organs were used only in places of amusement. But by the middle of the Fifth Century there is a record of its use in the church, in Spain. In the Eighth Century the father of Charlemagne secured an organ for the Church of St. Corneille, at Compiègne, France—a "great organ with leaden pipes." A drawing is preserved from the Eleventh Century, showing an organ with only ten pipes, which required two men to play and four men to supply the wind by means of hand pumps.

By the Fourteenth Century organs were almost universally used in churches, but they were still of the very primitive type, and mostly so small as to be movable, like our present pianos. The invention of the pedal gave the organ the grandeur it needed, and from the Fifteenth Century onward progress was fairly rapid.

By the early Sixteenth Century real organs were in existence, and soon the art of organ playing had reached such proportions that the organ classics of John Sebastian Bach, born in 1685, were conceivable. The organs on which they were played in the early Eighteenth Century had virtually all the essentials of the organ as we know it today, from a structural standpoint. The great advancement in tonal and mechanical structure which makes our organ so radically superior to anything ever before achieved, is due most largely to the American organ builder's search for the perfect mechanical means, and the hunger of the American organist and American audience for all that is truly beautiful in tone.



—7-YEAR RECORD—

For seven years, summer and winter, four members of the Flemington Choirs, Flemington, N. J., attended every rehearsal and at least one service every Sunday, without a single tardiness, nor any other charge of any kind against their deportment. In addition to these four with 7-year records, there were six more who had perfect records over a 6-year period. The four girls with perfect 7-year records are:



FLEMINGTON SILVER MEDALISTS

Left to right, the Misses Barlow, Cronce, Gary, and Miller.

Margaret Barlow
Alice Cronce
Elizabeth Gary
Vera Miller

These members received a new prize, a Silver Medal on a silver chain, known as the Eleanor Pimm medal, in memory of Eleanor Pimm who died last year and who was the first member of the Flemington Choirs to achieve a 7-year record.

Miss Vosseller, founder and director of the Choirs, now confined to her home and slowly recovering from a severe and prolonged illness, writes: "Isn't this record astonishing? I gasp when I think of it, and often wonder what the future of our village will be in the years to come when I am gone. Will they carry on? Will the citizens be a bit finer because of this effort we all are making to plant ideals of integrity, steadfastness of purpose?"

An endowment fund is slowly being built up for the Flemington Choirs. It is one of the most deserving enterprises in American church music today, and thus far it has had to be self-supporting—meaning that those who did all the work, also had to pay all the bills. Why wouldn't it be a most worthy cause for organists everywhere to set aside one Sunday musicale every year when the entire offering should go to the endowment fund of the Flemington Children's Choirs?



Calendar Suggestions

By R. W. D.

ANTHEMS FOR AUGUST

"O Lord I Will Exalt Thee," Woodman, Schmidt 1930, 50th anniversary anthem of the Composer.

"Master no Offering," Hosmer, Ditson 1930.

"I was a Wandering Sheep," Ben-dett, Ditson 1930.

"Blessed is He that Considereth the Poor," Rischer, Schmidt 1929.

"Into the Woods" Noble, Schmidt.
"Thy will be Done," Protheroe, Flammer.

"God my Father," Huerter, Schirmer.

"The Twilight Shadows fall," D. D. Wood, Gray.

"O Holy Jesu," Mackinnon, Gray.

"O Love that Will not Let me go," Matthews, Ditson.

All of these anthems except that by Noble may be sung by a quartet.

WALTER C. GALE

BROADWAY TABERNACLE—NEW YORK

"Still, Still with Thee"—Foote
"Come ye children"—Sullivan
"Tarry with me"—Baldwin
"Spring in the Desert"—Jennings
"Service"—Cadman
"Savior Thy Children keep"—Sullivan

A. LESLIE JACOBS

WESLEY M. E.—WORCESTER, MASS

"Go to dark Gethsamane"—Noble
"The Old Rugged Cross"—Bennard
"King of Love"—Shelley
"Day of Judgment"—Arkhangel'sky
"Every Day will I give"—Rogers
"O Master let me walk"—Stebbins
"Praise to the Lord"—Christiansen
"Jesus Friend of Sinners"—Grieg
"Spirit of God"—Humason

Selections from Mr. Jacobs Postludial recitals:

Shure—Little Journey with the Master
Shure—At Pool of Bethesda
Dubois—In Paradise
Guilmant—Lamentation
Kettlebey—In a Monastery Garden
Schubert—Ave Maria
Schubert—Unfinished Sym. (1st Mvt.)
Jongen—Song of May
Von—Minuetto antico e Musette
Schminke—Marche Russe
Massenet—Meditation
Stebbins—Lilting Spring
Bonnet—Herioc Caprice

DR. CLARENCE DICKINSON

BRICK CHURCH—NEW YORK

"Sing unto the Lord"—D'Indy
"Welcome dear Redeemer"—Franck
"God be Merciful"—Porter
"Console my People"—Hawkes
"I Seek with Joy"—Graves
"I will lift up mine eyes"—Stock
"The God of Love"—Ask
"Lead Me O Lord"—Peery
"Teach me Thy Way"—Spohr



Strictly Entertaining

Shall We Take Heart?

A Discussion of the Situation
in the South

By ANNA AIKEN PATTERSON

MAJOR first-run theaters playing straight sound picture policies may find it necessary to supplement their programs.

The falling off at box-offices is giving exhibitors anxious days and sleepless nights, and the burning question is, "What should be done to bring back the business?"

Many big theaters that went "all sound" on the first high wave of sound-picture popularity now are showing diminishing patronage. It would seem that fifteen months of the straight sound-picture policy is just about the limit. Admittedly, the talking and singing pictures of the moment are far superior technically to those which made enormous profits in the first flush of the new era. But the novelty is gone and the box-office is slipping.

In fifteen months sound pictures have reached the point that silent pictures had reached at the end of their fifteenth year. And something must be done about it. When the public demanded something more than a program of silent pictures, the forward-thinking showmen devised elaborate stage shows, stage bands supplemented the pit orchestras, and masters of ceremonies came to the fore.

For a time they clicked with the public. Then just as people grew weary of the stage shows that lacked variety, of stage bands so alike that they could not be told apart, and of masters of ceremonies with their limited bag o' tricks, sound pictures came along to save the day. Followed a mighty scrapping of stage shows and much that went with them. For a time prosperity reigned and the public smiled on theaters

presenting talking and singing pictures minus stage shows and "personality leaders."

The public is not smiling either generally or convincingly right now. And because the box-office shows clearly enough that the present policy leaves much to be desired, the same exhibitors who embraced the straight sound-picture policy with eagerness are looking about for something new and interesting to stimulate patronage.

We have yet to hear a plea for the return of stage shows and stage bands and masters of ceremonies. The feeling is that they have had their day—and that the public wants something different. But what will it be?

The majority of exhibitors both large and small agree that a truly great sound picture will stand alone. But these outstanding box-office hits are few and far between. The theater must make money with the regular run of pictures, week in and week out, or fall a dud. And that's the conclusion that has set theater managers worrying. The medium and small towns are not so much concerned with the problem because they never had stage shows, so they scrapped nothing when they went to all-sound pictures. They simply added, while the deluxe theaters did a little subtraction prior to addition.

The grosses are off—and diminishing grosses shrivel the soul of a showman. The net receipts in those houses that once paid huge sums to stage unit shows are probably better now than they were during the silent-picture and stage-show regime, but too often they are so far below expectations as to bring distress.

Probably the change in public taste will bring a revival of organ music. This majestic instrument, too often underestimated, may be restored to a place of importance. With its broad range, great volume and fine color the king of musical instruments could give definite character and delightful variety to pic-

ture programs. Naturally, that implies a really fine organ and an organist capable of getting the most out of the instrument.

The relatively few deluxe theaters that have retained or restored organs and who have developed and presented fine organ music seem to have anticipated correctly. The organ provides a pleasing contrast to mechanical music, no matter how fine the mechanics and no matter how excellent the mechanically-reproduced music.

In the WEEKLY FILM REVIEW



MR. VAN DUSEN SPEAKS

AN OPTIMISTIC VIEWPOINT OF THE
THEATER ORGAN'S FUTURE

In your May issue you state "Personally we of the Editorial Office are convinced that the day of the theater organist is over."

I must take issue with you upon this statement. If you are following the trend as am I, you would not make such a statement contrary to every present indication. I think you are too prone to view the situation with pessimism. I have always considered the situation in the theaters a temporary one—due to change created by installation of talking pictures. I have never for one minute believed the public would accept 100% mechanical shows. After the novelty of the talkies wears off, the human element is sure to be demanded by the public—and that is what is now taking place rapidly.

Many organists in all parts of the country who were "given a vacation" are being taken back. Practically all new houses are being provided with organs. This week past, one organ firm placed order for 15 organs in 15 theaters. Nearly all theaters retain their organs at an investment representing thousands of dollars. As the demand spreads for the "flesh" element in theaters, the organ will be the logical means for supplying this—and the economical

means—and in fact the means which managers have held in the background for supplying this demand when sufficient pressure were brought from the public (not before).

It is given out as proof of the difference in box-office receipts after restoring some "flesh element" to one of Saengers houses in New Orleans which had been running 100% mechanical show, that the house had an immediate increase in business of approximately \$1000 more a day than under the all-sound policy.

It is in the air—the public is demanding that the human element be added to the talkies now running all-sound shows, the larger houses are yielding—and smaller houses in small towns and small cities are yielding to this demand at present throughout the country—and the organ is again being heard—and organists are being returned to the theaters, not for accompanying the pictures so much as in the capacity as soloists—yet they are experimenting successfully with accompanying the sound picture in parts with organ.

In face of these facts, I hardly see how you can remain convinced that the day of the theater organist is over. More than that you have an opportunity to carry on a campaign which would help further the cause of theater organists, and you could help create a demand for the organ in theaters by reversing your policy—you owe it to us all to at least examine more carefully the present situation and bring about an optimism which the facts of the real conditions warrant.

Cannot you favor us with a more optimistic view in your columns in face of these facts?

Believe this written not in any way as criticism of your policy but with view of giving you a different point of view. I have highest regards for your sincerity—and your desire to represent the situation fairly.

—FRANK VAN DUSEN

—HOW ABOUT IT?—

If there could be thousands of theater organists in America, obviously this magazine would be the richer, and so would every organ builder, every music publisher, every organ teacher. It is self evident then that what we want editorially is the return of the theater organ. If any reader can suggest any step within the realms of the possible that we can take to help speed the restoration of organs and organists to the-

aters, we will put him on the staff list for life and take the steps immediately. From every possible viewpoint the sound-films, as opposed to the talking-pictures, are distasteful. No cultured audience can possibly favor them. But any reputable newspaper or magazine must face the facts and present the facts (most of them) to their readers or they wouldn't be worth the postage it takes to circulate them, and the only facts we can secure point to the present loss of the organ in the theater.

If the American Federation of Labor is unable to restore the musicians to the pit, what can a mere music magazine do? We find no profit in trying to fool ourselves that the theater organ world is all lovely. It's jobs that count, not feelings. If any reader anywhere can shed any light on the subject, these pages are open wide.

Our office knows for a fact that the Loew Circuit has cut its organistic staff almost to the vanishing point, though some of the big circuits are still equipping their new theaters with organs. To get a true statement of the situation with regard to new organs we have talked with two of the three builders whose products have virtually formed the theater monopoly. One of these builders reports that the theater situation is such that their salesmen no longer go after theater contracts; they just ignore them. When informed of the contention that the theater organ is coming back, and that T.A.O.'s viewpoint is erroneous, one builder replied: "I don't see how they get that way; we cannot see any justification whatever for optimism." The other builder, when informed of this remark, replied: "That's exactly the way we feel about it too."

No other magazine has ever devoted to the theater organist the serious attention these columns have paid, but when we see construction work ahead and read the exasperating sign "Detour" it avails us nothing to sit and argue as to what we are going to do next. The only thing to do is to try the detour and see if we cannot get somewhere.

And that is the policy of T.A.O. We see ahead the inartistic sign "Closed, for commercial traffic only" and our aim is to find some other road whereon the artistic vehicle of organ playing may travel with profit and satisfaction. Isolated instances will come to light where an organ and organist are making a great success of it; the more the merrier.

Certainly Mr. Feibel on the radio and Mr. Crawford in the show are making as delightful music as even a good jazz band can make; perhaps many of our theater organists could sell this sort of organ playing to some of the better theaters.

How many have ever tried to sell such a feature to a motion picture theater? We all know that if Mr. Van Dusen's New Orleans example could be satisfactorily shown to any theater manager in America, he would gladly pay an organist \$500 a week to increase his income \$7000 a week. Can it be done? We suggest to some enterprising organist that he write to Mr. Van Dusen, get the name and address of the theater, go to New Orleans, secure affidavits from the theater manager and the organist, and then visit any fine theater anywhere and sell the idea—at a salary of \$500 a week. There is no argument as potential as the money argument in theater business; it will close the contract every time.

If any reader can suggest anything this magazine can do to help the situation, we shall be most grateful for the suggestions. In the mean time, we remind the readers that this magazine is the only music magazine that has ever dared to recommend to the dignified organ profession that one of the finest things any organ student could do for his own artistic welfare would be to thoroughly school himself in the theater style of organ playing. Mr. Van Dusen has been and is one of the most successful teachers of that difficult style. That he is optimistic is in itself an encouraging sign. It is a pleasure to present his views in full, even though they challenge our own viewpoint. After all, our viewpoint is made not by ourselves but by the mass of readers whose correspondence on all phases of the organ world passes in an unending stream across the editorial desk and into the files. May it ever be thus.

—THE EDITOR



C. A. J. PARMENTIER

THEATER ORGANIST WRITES A SET OF PIECES FOR ORGAN

Urged by the necessity of finding light but tuneful and worthy music for the series of daily concerts he had been giving on the 5m Kimball Organ in the Roxy Theater, New York City, Mr. C. A. J. Parmentier, for many years a prominent theater organist in the Metropolis, composed several sets of pieces for theater and radio use.

Though there is no longer the quantity need for literature for theater use, there is a growing need in the radio field. Mr. Parmentier's compositions are divided into three loose-leaf collections, as follows:

INTERMEZZOS

Spring Blossoms
Toe Dancers
A Little Excitement
Dance of the Brownies
Well Oiled

NOVELTIES

Roxyettes
Exuberance
Feelin' Blue
Twisted Fingers
Nutty Tricks

MOODS

Reminiscence
Melancholy
Tranquility
Contemplation
Silent Rejoicing

Each piece is three or four pages long, with convenient repeat sections to increase the length as desired. There are an inventiveness and melodic and rhythmic appeal that make the pieces welcome numbers on



MR. C. A. J. PARMENTIER

any radio or theater program, and they are, of course, especially useful for that dwindling number of organists who still accompany pictures in the theater. All are published by Berlin.

Horace of the Sapphire

A Simple Story of Fame and Fortune Scrambled After in Hearty Enthusiasm in Realms Organistic

By BARBARA BISHOP

AT TEN-FIFTY P. M. the hero placed a final kiss upon the lips of the fair heroine, the lights went up and a thin second-show crowd ambled sleepily out of the Sapphire Theater.

Horace Hoodwink shut off the motor, gathered up his music and glanced at his watch. His car was due in two minutes. He slammed on his hat and hurried up the aisle. It was bad enough for a fellow to lose his job—without missing the last car home.

Out in the lobby two boys were hanging up a large sign which yelled in shiny green letters "The Talkies Are Here!!" Horace Hoodwink sighed and stepped off the curb. One of the boys called out "So long, Hoodwink, and good luck." The organist turned and smiled back at him rather absently, then crossed the street just in time to catch his car. He paid his fare and sat down, frowning thoughtfully. It would have been a blow to any man to lose, almost overnight, the position which he had successfully held for five

years; but to Horace Hoodwink the loss of his job as organist of the Sapphire was not merely a blow; it was nothing short of a calamity. If only he hadn't won a beauty contest in 1917 things might have been very different.

In 1917 the Screenstar magazine conducted a contest to find a successor to Roland Watterlogg, screen juvenile who had just been retired on a pension to the Home for Antique Actors. Horace Hoodwink, a beautiful young vacuum cleaner salesman, decided to enter his photograph in the contest and give the world a welcome eyeful. He went to the photographer's accompanied by his favorite vacuum cleaner. After much petting and coaxing Horace finally persuaded his bashful implement to allow itself to be photographed with him. The finished picture was a thing lovely to behold. In the office of the Screenstar it attracted the immediate attention of the editor's wife, who fished it out of the waste-paper basket and exclaimed "How perfectly darling." She was referring to the vacuum cleaner,

but her husband, misunderstood, and wishing to *please the little lady, immediately pronounced Hoodwink the winner of the contest and awarded him a prize—a six weeks contract with Far Flung Pictures, Inc.

In five weeks time the ambitious young man had completely ruined more than four thousand feet of film, also the dispositions of the director, two assistants, and all of the cameramen. Moe Wolfberg, the studio manager, heartily congratulated Horace upon his splendid record, saying in his enthusiastic Scotch way "My boy, I shall raise your salary. You have all the makings of a great star—"and promptly signed him up for ten years at the fabulous sum of Altogether Too Much per week.

During the ensuing months Horace Hoodwink was towed doggedly toward the pinnacle of Fame by several well paid publicity men. Accordingly, the young actor's gain in popularity was rapid. In less than a year he was known to the feminine population of the entire middle West as the Screen's Most Competent Lover. And even in Hollywood he was often recognized and duly gaped at by gangs of rudely admiring females of all ages.

This fact worried Horace, for in addition to possessing an actor's natural timidity and shyness toward women, certain experiences of his vacuum cleaner days had taught him the truth of the old adage—"The Female of the species can sure swing a mean rolling pin." No wonder he was upset by the thought of being faced each day by a whole army of ladies, however languishing they might appear to be!

Being unable to dodge the whole sex, Horace did the next best thing. Realizing that his safety lay in keeping the girls in a good humor he took them to cafes, night clubs and theaters; and bought them plenty of expensive jewelry and fur coats. In short, the defenseless young man was plunged unwittingly into the mad whirl of social affairs, flirtations, marriages and divorces—until one morning he woke up with a jolt and found that he was paying alimony to four ex-wives †"Gosh!" he exclaimed, attempting to quiet his terror-stricken mustache, "I am in danger of losing my independence." After a frantic session with his brains Hoodwink saw that there was just one way to escape the women.

*They were newlyweds.

†A strong expression commonly used in motion picture studios.

He must give up his motion picture career and get a job that would barely keep him in neckties, thus disqualifying himself for all social activities, and also making alimony a luxury which he couldn't afford. So he became an organist.

And now after five years of womanless peace, the shelter which the Sapphire Theater had afforded him



HORACE!

was roughly whiffed away by the breath of the heathen god Boxoffice. Horace Hoodwink sighed despondently. At that moment something on the seat beside him caught his eye. It was a magazine. He picked it up and idly flopped the pages over. For no reason at all his attention was attracted by an article entitled "The Ascendency Of The Rolled Oat." He read "For many year anthropologists all over the world have held the belief that the ancient cave-man was practically a carnivorous animal. But the recent investigations of Prof. Everett A. Tadpole have proved this theory to be false.

"Among the relics of the Cave Age recently discovered by the Professor at Glub-Glub, South Africa, was a double boiler, in an excellent state of preservation, with flakes of what were palpably petrified rolled oats adhering to it's sides. A gentleman's fingerprints, also highly petrified, were found upon the handle of the vessel. The discovery of this important relic proves conclusively two things:

"First: That the cave-men were cereal eaters.

"Second: That their wives were bum dishwashers.

"Men of today would profit by following the example of the cave-man of antiquity. The practise of eating warm cereal every morning was undoubtedly responsible for the great strength and ferocity of these prehistoric men, as well as for their evident superiority over their women-folks."

Horace flung the magazine out the window and burst into tears. "So that is why women have bullied me all my life," he bawled brokenheartedly, "Just because I have



HORACE!!

never touched a drop of mush! Oh, if I had only known that a little cereal could make such a terrible difference to a man I would have eaten it all these years and kept my self-respect. Oh why didn't my Daddy tell me this—why did he leave me to find it out from a naughty magazine?" And the poor disillusioned young man staggered up to the front of the car and fell weeping on the motorman's unsuspecting neck. "£@&*—((*\$?-/—" exclaimed the startled motorman, and he tried to disentangle himself from the weeping organist. "Oh motorman," cried Horace, tightening his hold upon that gentleman, "Don't leave me. But I'm not going to stand by and let the innocent little Willies, Bobbies and Johnies of this world be cheated, too. Do you know what I am going to do? I am going to see to it that all these boys gobble cereal three times a day and between meals—then someday we'll have a race of men what can put the woman in her place—and keep her there."

The motorman brought the car to a sudden stop, and banged the door open. He shook Horace off his neck and stood up, eyeing the young man with evident suspicion. "Sonny Boy," he muttered, "You've been eating Easter eggs out of season. Now get off the car and go straight home to Mamma." Horace got off.

True to his resolve to become a Mush-Missionary, Horace spent several weeks trying to devise a plan for making the school-boys eat their

‡The woman of that time didn't eat. She lost her appetite trying to teach her husband table manners.

cereal—and like it. After much study he evolved his famous System of Cereal Appreciation which soon after became so popular with the Boys' Schools all over the country. Under this system organs were installed in the gymnasiums of these schools, for music played an important part in Hoodwink's unique plan.

As a theater organist he had learned that any emotion may be expressed



HORACE!!!

through the medium of music. He was also aware of the fact that the Enjoyment of Eating is one of the most persistent emotions known to man. Accordingly he composed a musical gem entitled "The Cry of The Stummick," a number which fairly reeked with suggestion of complete abandonment to the joys of the table. Next he wrote "The Melody of Mush," a descriptive piece which called to mind a heaping bowlful of warm, delicious, appetizing, healthful, vitamine-infested Mush,

At mealtime the boys assembled in the gym and sat at a long table opposite the organ. A bowl of cereal was placed before each boy. At a given signal the organist played simultaneously "The Cry of The Stummick" and "The Melody of Mush," the former with the left hand, the latter with the right. The subtle combination of the two tunes produced upon the schoolboys the psychological effect for which Hoodwink had hoped. Thoroughly convinced that they were sitting down to a sumptuous feast, the youngsters gleefully guzzled the cereal that was set before them, and demanded several extra helpings.

At the conclusion of the meal the boys were encouraged to play 'snow-ball' with the remaining mush. This sport furnished splendid exercise for everyone, including a large corpse of janitors.

Six months after his fateful car-ride Horace Hoodwink stood before the beautiful new organ in the gymnasium of the Bandylegg Military Academy. He was delighted with the success of his plan. During the short half-year his System of Cereal Appreciation had been adopted by Boys' Schools of practically every type throughout the entire civilized world. Thanks to Horace the boys of all nations would henceforth wallow joyfully in mush and grow up into fine big sweaty he-men.

And that was not all. The installation of organs in the schools had provided steady jobs for Hoodwink's less fortunate friends—men who had been 'talked' out of their theater organ positions.

Hoodwink heaved a deep sigh of ardent self-appreciation as he realized how indispensable he was to humanity. And now that his work kept him among men and boys he needn't so much as speak to a woman if he didn't want to, but could at last enjoy wealth and fame unmolested by the troublesome creatures.

Wrapped in this rosy reverie, Horace did not notice that someone had come into the gym until a voice close behind him said "Hello, old top." He faced about. "Well if it isn't Bill," he exclaimed in surprise. "around here?"

Bill grinned. "I heard you were here so I just dropped around on a chance of seeing you. Gee, Horace you sure have come up in the world. Remember the last time we got together? You couldn't even buy a second-hand tooth brush then. And now—well, from the looks of things and from what I hear, prosperity sure must have hit you an awful whack. How do you get that way, anyhow?"

Horace smiled. "It's really very simple," he replied. "I am unusually clever, Bill, that's all. In fact," he added modestly, "I am the cleverest man I have ever known. But about yourself, Bill—how is everything, are you still playing?"

"I'll tell the world I'm playing, Horace, playing hide-and-seek with a job—and I'm IT! My theater went 'talkie' three weeks ago."

"Then you're just the man I've been looking for, Bill. I need someone who can get me good organists for these new jobs; I'm too busy to do that work myself. Do you want to try it?"

"Do I? Say, you're hired right now as my boss. When do I start work?"

"Right now, Bill. I need an organist tomorrow morning, can you

get me one?"

"I'll say I can. I've got a friend who would be tickled pink with this job."

"That's great. And by the way, Bill, tell your friend to be here in the gym at seven-thirty. The boys have breakfast about eight."

"O. K. boss, and thanks a million. See you later." And Bill skipped merrily down the hall.

At seven twenty-five next morning Horace Hoodwink swung briskly along that same hall. He paused outside the door of the gym as he heard his "Melody of Mush" being

played exquisitely upon the magnificent new organ. "By Jove!" he exclaimed admiringly, "Bill's boy friend certainly knows his musical onions. His rendition is perfect—why he plays almost as well as I do. I must go in and get acquainted."

So saying, Horace opened the door, stepped in, and walked over toward the console. Suddenly he stopped short—his jaw waggled in amazement and his eyes bulged protestingly—then without a word he plopped over in a man-sized swoon.

Bill's 'boy friend' was a girl!

Applause and Other Things

Being a Few Disgressions in Connection with Columbia University and an unsuspecting Master of Ceremonies

WHEN those pompous personages who sponsor organ recitals begin to acknowledge some of the primary elements of what constitutes the show business then, and then only, will we begin to have organ recitals that are satisfactory from the standpoint of educational value, entertainment value, and uplift value. I could elaborate upon just what I mean by education, entertainment and uplift. They are three distinct factors and no two are alike; and they have existed for years in more or less pleasing balance in every vaudeville act and every picture show and in every other form that people have been persuaded to accept as entertainment. But to go into that here would preclude the matter of reporting what I have to report.

When you hear a hearty and spontaneous round of applause at the end of a Bach organ Sonata then you may know that something has gone right. Seventeen years ago Felix Lamond said "Of course nobody would play a Bach Sonata in public." One of his pupils doubted; it had, in fact, been done before the time of that remark by Ernest Mitchell! But I must say I never expected to hear an averagely intelligent audience of no higher than student level burst into an unwelcomed demonstration of satisfaction as I heard them at Paul Barr Zuydoek's recital at Columbia. At this moment let me censure the Master of Ceremonies who found it necessary to make an announcement that there must be

no further applause. While he upheld the "sanctity" of St. Paul's Chapel he did the recital business a considerable damage in forcing the hearers to withhold their expression of sentiment. It was equal to telling them that they must not feel the music.

Bach—Sonata 1

Bach—Alle Menschen Mussen Sterben

Franck—Prelude, Fugue, Variations

Franck—Finale Bf

Franck—Priere

Widor—Allegro Vivace (5th)

Mr. Zuydoek played the sonata as if he were whispering a great and important secret. And so he was! The Bach organ Sonatas are full of a mysterious and ravishing beauty which, to my mind, never associates itself with any mundane thing and only seems to touch the spheres of conscious life in their almost spiritual spots! That may sound hifaluting but if you can describe a Bach Sonata any better, go to it, I'm all through!

The Chorale prelude, the Passacaglia would have stopped any mere introduction to them. With the Cesar Franck Finale in B-flat major I feel that the audience would have been stood upon its feet and shouting if it were not for the admonitory speech of the Master of Ceremonies! Certainly I could have shouted, for here was a wayward and at times erratic composition which seemed to be built out of some inner enthusiasm and Mr. Zuydoek painted this

number on the atmosphere with enormous sweeps of his brush.

I never hear enough Widor. Organists have not yet learned that Widor is the Great Comedian of the organ. When I do hear his works they are only too likely to be dealt with like sombre classics. This man from Holland apparently can see the joke in Widor. He played the variations with a laugh in every line. And I think that is Widor. Widor in a cathedral, or in a very dignified chapel, may be comic in the sense that Miss Agnes Repplier used to be comic in the *Atlantic Monthly*. Perhaps it is comedy such as you will find between blueboard covers on hand-made paper with a red and black title page that says "By Max Beer-bohm." If you know greater comedy than this let me know. I put these three together.

Yes, this should be an essay on Applause. It should tell how to let the audience be a part of the show. It should explain in a b c terms, so that even organists could understand it, how important is Sympathy and the building up of Sympathy in the exciting of interest. It should tell how the audience, with only one means of expression in its hands, should be encouraged to express itself. It should remind the reader how soon the bad organists would be run out of the profession and the good organists be lifted to the heights if every audience expressed itself spontaneously and emphatically. But to go into that would use up space that belongs to Paul Barr Zuydoek. He played beautifully. His style is high. He has style. And he warmed up an average organ audience with a Bach Sonata.

—AARON BURR



AN EXAMPLE

WHAT HAPPENED WHEN ONE
MADE IT ENTERTAINING

After reading your editorial under "Strictly Entertaining" in the May issue, I decided to send you this news for your consideration. I played this program as per the enclosed. Just a small church with a good percentage of country folks; church packed to capacity, on a hot afternoon (check your temperature) organ not a novelty any more as it is about a year old. North Canton is four miles from Canton and has a population between one and two thousand. It is the home of the Hoover Suction Sweeper. This is my third recital in this burg, having

played previously in the Community Christian Church.

THE PROGRAM

Ravanello—Christus Resurrexit
Kreisler—Old Refrain
Sheldon—Caprice
Finden—Kashmiri Song
Verdi—Aida Grand March
Meale—Magic Harp
Brewer—Echo Bells
Sibelius—Valse Triste
Kreisler—Caprice Viennoise
Brahms—Hungarian Dance No. 5
Kreisler—Liebesfreud
Deppen—Japanese Sunset
Tchaikowsky—Dance of Reed Flutes
Wagner—Prelude Act 3, Lohengrin

The recital went so well that I was immediately requested to give a series this coming winter; one every four to six weeks. The program is terrible to the high-brows, I know, but I was a theater organist for two years before the music came in cans for the theaters, and this recital was to be "strictly entertaining." For that reason I arranged the program I did. Most of the numbers are heard quite frequently over the radio; and Japanese Sunset seemed to draw an unusual amount of comment.

But the success of the program was due largely to the flexibility of the organ, which is my idea in collaboration with Ralph Clewell (staid church organist, playing a 4-manual in his own church). The organ was bought in the dull season of organ-building business, so there was some rivalry for the contract and the cost was only \$4150. The organ is a peach. The unified stop is tapered toward the top so that all pipes are easily available for effects, and the full organ is gorgeous.

THE ORGAN

PEDAL:

16 BOURDON
Bourdon (Great)
8 Bourdon
Bourdon (Great)

GREAT:

EXPRESSIVE:

16 Bourdon
8 DIAPASON
BOURDON
Salicional (Swell)
Voix Celeste (Swell)
4 Bourdon
2 2/3 Bourdon
2 Bourdon
8 Cornopean (Swell)
Vox Humana (Swell)
CHIMES

SWELL:

16 Bourdon (Great)
8 Bourdon (Great)
SALICIONAL
VOIX CELESTE
4 Bourdon (Great)
2 2/3 Bourdon (Great)
2 Bourdon (Great)
1 3/5 Bourdon (Great)
8 COROPEAN
CLARINET
VOX HUMANA

The reader will observe that the diapason, flutes, and percussion are in Chamber 1, while the strings and reeds are in Chamber 2. It will also be observed that the Bourdon is made available for the extremely useful coloring effects obtainable from such off-unison ranks as the 2 2/3' and the 1 3/5'.

—CARL SCHOMAN



*PALMER CHRISTIAN UNIVERSITY OF MICHIGAN

Widor—Allegro (Sixth Son.)
Gilson—Prelude, Flemish Theme
Tchaikowsky—Chant sans Paroles
Jacob—Vandanges
Sowerby—Rejoice Ye Pure in Heart
Five Traditional Hebrew Melodies:
Boi Noh Yaldosi
V'hi Sheomdoh
Matnath Yad
Kol Nidrei
Prelude (Mooz Zur)

HENRY A. DITZEL FIRST LUTHERAN—DAYTON, OHIO Season's Selections

Meale—Minuet
Boslet—Festival Hymn
Grunn—'Tis Raining
Zilcher—Intermezzo. Barcarolle.
Zilcher—Pipes of Spring
Mansfield—Concert Overture
Boyce—Intermezzo
Ibert—Etude
Nearing—Shadows
Willan—Epilogue
Pachelbel—Chant de Noel
Couperin—Pastorale and Chorus
Yon—Christmas in Sicily
Harker—March of the Magi

Mr. Ditzel, who in February celebrated his 25th anniversary with the First Lutheran, where he plays a 4m Estey with luminous stop-touch console, featured an improvisation on appropriate hymn-tunes at each of his daily programs during Holy Week, and gave an extensive program-note for each major classic work on the programs. Though he has spent all his working years in Dayton he is by no means lacking in honors, and a statement from a lengthy tribute to him by his Church, is significant.

"His numbers in the program of the morning service are followed with a reverent silence that is deeply worshipful. A group of young people on being asked what was the one thing in the service that most effectively induced the mood of worship, replied unanimously and promptly, 'The organ music.' And today we honor ourselves in honoring him. We are looking forward with happy anticipation to the richest and fullest years of his life in the days that lie ahead."

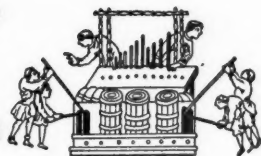
JOSEPH BONNET RHAPSODIE CATALANE

In the little village of Prats del Llu-sanes, on Christmas night after the mid-night mass, the assembled people intone within the church the cheerful tune used by Bonnet in this composition, accompanying the singing with all kinds of noisy clanging, thrumming instruments (ximbombes and panderetes). The resulting picture is extravagantly colorful. The work is essentially brilliant in character and contains a rather spectacular pedal cadenza with thirds, sixths, chords and trills for the feet alone.

—MAX GARVER MIRANDA.

Notes &

Reviews



Editorial Reflections

A Few Thoughts

LETTING work take care of itself for a month or two during the summer is the privilege of the average professional man. The office worker can stretch a vacation to two weeks, and sometimes three; it takes the professional person to show a real vacation. And it's not without reason either. A task that requires little mental effort, little originality, does not require much nourishment. And it is about equally true that a task to which little nourishment is given, gets little in return.

In other words, we cannot raise fine wheat if we don't nourish the ground, and next season's professional work is not going to be up to its best if this summer has not included a rather liberal vacation of the right kind. The winter season's harvest can be fairly well predicted by the summer season's sowing.

Undoubtedly the reason why organistic conventions are held in the hot summer months is that more organists can attend at that season. It would be an interesting experiment to again hold a serious convention in December or January; if I remember rightly, the Guild held its first convention in New York City during the winter of 1917-1918, and there did not seem to be any lack of organists in attendance. It is very doubtful if any of our great industries would hold a convention at the end of a season instead of at the beginning or in the midst of one; they want all the inspiration of their conventions to be salted down into practical results and bring forth a harvest of tangible fruits.

The idea is worth consideration at least. To me personally, music in the summer months is about as welcome as my winter overcoat. And a winter without music would be as

enjoyable as one without the overcoat.

Without wanting to raise the war cry, it may be well for us to ponder our path. If anyone had told the theater fraternity five years ago that today they would be walking the streets, we would have laughed them out of the picture. Yet just that came to pass. It seems to me, as I read the reports of church organists of all classes, from those who get a dollar a Sunday to those who get almost a dollar a minute for their Sunday's work, that the time may perhaps be coming when the church will be as much out of the organistic picture as the theater is. The reason will not be lack of interest in or appreciation of the organ and choir; it will be much more serious than that. It will be mankind's hearty rejection of an institution that has preached false doctrines too long.

There is a work for the church to do, but for very selfish reasons the church is gradually showing itself more and more as having been diverted to the follies of man instead of continuing to serve mankind spiritually. At present the mass of humanity is so enslaved to the things that have been preached into us as coming from the Almighty that we are incapable of independent thought, and our fellow men are incapable of allowing us to think without accusing us of things we certainly do not think; so the subject must be dropped with but a mere suggestion. It is time for each of us to look more and more to our own personal consciences for guidance.

The man who does thing for himself, however, is doomed to have a tough time of it. Religionists will call him a hypocrite. Standpatters will call him conceited. The common mass of humanity will let him severely alone and turn into the moving picture theater on the next corner where they can be heartily re-

galed with the sight of a man slipping on a banana-peeling or falling into a tub of water, which, they will think, is exceedingly amusing. Perhaps it is better thus. Perhaps a man is happier who does not take his surroundings too seriously.

Anyway, if any of us do want to be serious about life, let's go the whole way and not be stopped by traditions of any sort. If we are concert organists we have the encouragement of knowing that our instrument is the richest and grandest instrument of music available to the fingers of man. If we are church organists, we have the satisfaction of knowing not only that our part of the church service stands approved in the public's mind but also that the possibilities of our branch of the service are limitless. The organ never preaches false doctrine, never perverts the truth, never poses for what it isn't.

We need to take on more courage. Let us frame on our studio walls the thoughts penned by de Balzac and Audsley and Frances Harris Smith; they are included in this current issue. They seem to give us a clear picture of our opportunities, our duties; to ponder them is wholesome. They give renewed courage. Courage is often half the battle.

—ORGANIZE—

Several years ago a gentleman was sitting on the front seat with the driver of a coach that met all trains near a resort in the Rocky Mountains. Because he had an audience that driver took special pains to show off his cleverness with the long snake whip. He would flick a fly off the ear of the farthest front horse without so much as touching a hair. Then he would cut a weed over at the side of the road "as clean as a whistle." After several stunts of this sort, the driver was asked to knock a bug off a clod of dirt and leaves hanging on a limb. Whereupon the driver replied, "Not on your life, stranger. That there bug's a hornet, and believe me he has an organization behind him."

KABLEGRAM

A. G. O. Convention Program

—A.G.O. CONVENTION—
PHILADELPHIA, JUNE 23-27
CHARLES M. COURBOIN

WANAMAKER STORE
Wanamaker Organ

Bach—Prelude and Fugue Am
Franck—Andante (Grand Piece Symph.)
DeBoeck—Allegretto
Bach—Passacaglia
Schumann—Sketch Df
Wagner—Vorspiel and Liebestod (Tristan)
Franck—Finale

EDWIN ARTHUR KRAFT
FIRST PRESBYTERIAN
Casavant Organ

Elgar—Allegro (Son. Op. 28)
K.P.E. Bach—Minuet
Reubke—Psalm Sonata
Dethier—Scherzo
Dupre—Noel Variations
Reger—Jesus Meine Zuversicht
Lemare—Toccata di Concerto

MISS CATHERINE MORGAN

FIRST PRESBYTERIAN
Austin Organ

Bach—Prelude and Fugue Am
Bach—Two Choral Preludes
Bach—Passacaglia
Widor—Scherzo (4th)
Morgan—Humereaux. Religieux. Joyeux.
Vierne—Finale (1st)

MRS. E. P. LINCH
STOTESBURY RESIDENCE
Aeolian Organ

Kinder—Toccata D
Maitland—Friendship's Garden
Maxson—Madrigal
Matthews—Paeon

All compositions are by Philadelphia organist-composers.

FIRMIN SWINNEN
DUPONT ESTATE
Aeolian Organ

Franck—Piece Heroique
MacDowell—Love Song
Widor—Mvt. 1, 5th
Mozart—Minuet
Bach—Aria D
Tchaikowsky—Capriccio Italienne
Palmgren—May Night
Swinnen—Sunshine-Toccata

CARL WEINRICH
ST. PAUL'S PRESBYTERIAN
Wette Organ

Dupre—Toccata Ave Maris Stella
Roger-Ducasse—Pastorale
Bach—Vivace (Sonata 6)
Karg-Elert—Mirrored Moon
Barnes—Toccata Gregorian
Dupre—Cortege and Litany
Franck—Grand Piece Symphonique
Delamarter—Carillon
Vierne—Finale (5th)

ARTHUR B. JENNINGS
UNIVERSITY OF PENNA.
Austin Organ

Vivaldi—Concerto Am
Bach—Fugue a la Gigue
Franck—Chorale Bm
Gluck—Happy Spirits Ballet
Simonds—Dorian Prelude Dies Irae
Palmgren—May Night
Pierre—School of Little Fauns
Vierne—Westminster Chimes

FRANK STEWART ADAMS
CONVENTION HALL BALL ROOM
Kimball Organ

Kroeger—Marche Pittoresque
Bantock—Omar Khayyam Excerpts
Friml—Woodland Echoes
Bonnet—Intermezzo
Holmes—En Mer
Tombelle—Marche Nuptiale

ROLLO MAITLAND
CONVENTION HALL

Midmer-Losh Organ

(Instrument about 50% completed)

Maitland—Concert Overture No. 2
Bach—In Dulci Jubilo
Bach—Fugue a la Gigue
Sibelius—Finlandia
Improvisation—Demonstration of the organ and its various resources.

CARILLON RECITAL

BERNARD R. MAUSERT

Chopin—Funeral March
Two hymntunes
Handel—Harmonious Blacksmith
Beethoven—Adagio, Sonata Op. 2-1
Haydn—Rondo all' Ongarese
Schumann—Traumerei



DR. HENRY S. FRY
Dean of Penna. Guild

Denyn—Preludium B
Bizet—Carmen March
Star-Spangled Banner

CHORAL EVENSONG

GEORGE ALEX. A. WEST

"Magnificat"—Gregorian
"Nunc Dimittis"—Martin
"Light of the World"—Elgar
"O Brightness"—Andrews
Bourdon—Prelude and Choral

MIXED CONCERT

DR. HENRY S. FRY, CONDUCTOR
ALEXANDER MC CURDY, ORGANIST
Camden Choral Club

"Ode to Music"—Harry C. Banks
"Cradle Croon"—Banks
"Thou Hidden Love"—W. T. Timmings
"I Will Lift up"—H. J. Tily
"Sins of the World"—Maitland
"I Wrestle and Pray"—Bach
Bach—Vivace (Son. 2)
Franck—Finale (Grand Piece)
Vierne—Cantabile (2nd)
Schumann—Canon Bm



MR. FRANK STEWART ADAMS
Recital, Convention Hall



MR. ALEX. McCURDY
Soloist, Second Presbyterian



MISS CATHERINE MORGAN
Recital, First Presbyterian



DR. JOHN M'E. WARD
President A.O.P.C.

S. W. Sears—Festal Piece
Jepson—Toccata
"All my Heart"—F. Maxson
"Come Hither"—F. McCollin
"O My People"—Vittoria
"Easter Hallelujah"—Vulpus
"Ascendit Deus"—Palestrina
"Were you There"—H. T. Burleigh
"15th Psalm"—Dvorak

The first five numbers after Mr. McCurdy's program constituted a "cycle appropriate to the great events in the story of the Redemption—birth (two numbers), death, resurrection, ascension."

ARCHER GIBSON was the solo organist at the Aeolian Organ in the new Westchester County Center, White Plains, N. Y., for the May 30 concert when George Gershwin played his famous Rhapsody in Blue and the Gene Tunney charity bouts were given for the benefit of Irvington House.

DOROTHY READ, pupil of Prof. Allan Bacon, College of the Pacific, gave a senior recital May 25 in the Conservatory.

PROF. MARSHAL BIDWELL of Coe College is spending the summer in Monterey, Mass., and teaching in the New England Conservatory during the summer sessions.

HUGH PORTER, of the Church of the Heavenly Rest, New York City, who has been giving a series of Sunday evening recitals there, celebrates the completion of a strenuous season by a trip to Europe, where he will spend the summer.

—MRS. J. H. CASSIDY—

Scarmolin's cantata "The Temptation on the Mount" was sung May 20 under Mrs. Cassidy's direction at the First Baptist, Dallas, Texas, by a chorus of 50 voices, with soloists and an antiphonal children's choir of 22 voices accompany by the gallery antiphonal organ, before an audience of 3000.

—PRIZE—

Edward S. Breck, Newark, N. J., won the \$100 N.A.O. prize for his transcription of Borodin's Prince Igor Overture; Edwin Arthur Kraft of Cleveland won honorable mention.

—WELTE TO RYE—

A 3-33 Welte Organ is being built in the Welte-Tripp factory at Sound Beach, Conn., for the R.C. Church of the Resurrection, in Rye, N. Y., specifications by Charles M. Courboin. Father Goggin worked industriously to create a beautiful stone church edifice in this beautiful suburb, on the Boston Post Road, and saw the fruition of his plans when Cardinal Hayes conducted the dedication services a month ago. The entire church plant is being rushed to completion and the new Welte Organ "completes the picture." Mr. Courboin has fully recovered from the results of his recent automobile mishap.

—IOWA N.A.O.—

The annual rally was held in Dubuque, with a program of organ numbers played by Alvin Keiser, Dwight F. Phelps, and George Samson. The following officers were elected: Pres., Fred. E. Schoenbohm; v-p., George Samson; sec.-treas., Rev. Gerhard Bunge. Prof. Marshall Bidwell led in a discussion of organ

specifications, and plans were under consideration for the October convention in Cedar Rapids.

—WERNERSVILLE, PA.—

The Austin Organ in the historic old St. John's Church, which has been lately re-decorated, was dedicated in recital by Rodney Saylor, of Newark, N. J., June 4, during a week of festivities participated in by Mrs. Washington Leinbach and her Christ Yocum's Choir, Wm. M. McGowan and his Reading Consistory Choir, Norman A. Hiester and his Alsace Reformed Choir, Kenneth Christman and his St. Daniel's Lutheran Choir of Robesonia, Stanley Keever and his Trinity Lutheran Choir. Marguerite Angstadt and her First Reformed Choir, and William Unger and his choir of St. John's Reformed Church of Sinking Spring. Mr. Martin L. Fritch is organist of the church and arranged the elaborate programs, in which the following anthems were sung by the various choirs and choral groups:

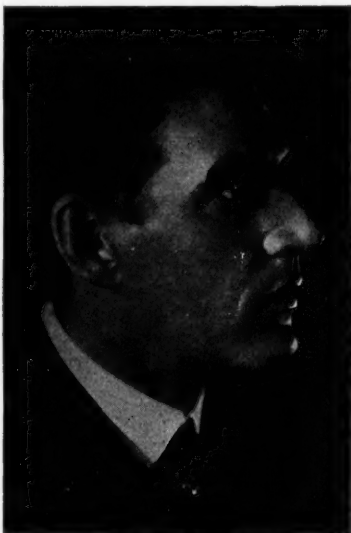
"In the Garden"—Miles
"Waters of Babylon"—Ruth
"Praise the Lord"—Randegger
"Lord is My Light"—Hiles
"I am Alpha"—Stainer
Mr. Saylor's organ numbers included:
Lemare—Andantino
Guilmant—Scherzo (Son. 5)
Beethoven—Andante (Sym. 5)
Mendelssohn—Spring Song. Nocturne.
Dvorak—New World Largo
Saint-Saens—Swan
Handel—Hallelujah Chorus

—DURST WITH WELTE—

Harry A. Durst of Philadelphia has severed his connection with the Kilgen Organ and is now district manager for the Welte-Tripp Organ Corporation, with offices at 1420 Chestnut Street, that city.

C. HAROLD EINECKE, of the Park Congregational Church, Grand Rapids, Mich., is spending the summer in New York City, where he will also substitute for Mr. John Cushing, at Christ Church, Rye, during Mr. Cushing's extended vacation.

PROF. ROWLAND W. DUNHAM is giving recitals every Wednesday and Sunday during the summer at the University of Colorado, where he is Director of the College of Music.



MR. CHARLES M. COURBOIN
Recital, Wanamaker's Store



MR. ARTHUR B. JENNINGS
Recital, University of Penna.



MR. FIRMIN SWINNEN
Recital, duPont Estate

SAN RAFAEL, CALIF.

ST. VINCENT'S ORPHANAGE

Wangerin Organ Co.

Stoplist by RICHARD KEYS BIGGS, representing the Builders.

V 12. R 12. S 29. B 15. P 879.

PEDAL

- 32 Resultant
- 16 BASS 44
- Gedeckt (Swell)
- 8 Bass
- Gedeckt (Swell)
- 16 Cornopean (Swell)
- GREAT (Unexpressive)
- 8 DIAPASON ONE 61
- DIAPASON TWO 73
- HOHLFLOETE 61
- Stopped Flute (Swell)
- Salicional (Swell)
- 4 Diapason Two
- 2 2/3 TWELFTH 61
- 8 Cornopean (Swell)
- Chimes (Swell)
- SWELL
- 16 GEDECKT 105
- 8 DIAPASON 73m
- STOPPED FLUTE 85
- SALICIONAL 73
- VOIX CELESTE 73
- Stopped Flute
- 2 2/3 Gedeckt
- 2 Gedeckt
- 1 3/5 Gedeckt
- 16 Cornopean
- 8 CORNOPEAN 97
- VOX HUMANA 73
- 4 Cornopean
- CHIMES

"The specifications had to be unified to a certain extent owing to the limited size of the chamber." Mr. Biggs finds life in Hollywood "really inspiring; there are so many interesting people to meet. My own choir numbers many in pictures. It is the finest choir I have ever had. Recitals are well attended though the outside recital field is nil. I have taken unto myself a real business and am proud of the fact that I have gotten exactly \$66,000 worth of business inside of a year."

Mr. Biggs was formerly organist of the Queen of All Saints Cathedral Chapel in Brooklyn, going from there to Canada for a few years, and thence to Hollywood, Calif.

TEXAS CONVENTION

DALLAS—MAY 20-21

Under the chairmanship of Miss Alice Knox Fergusson, A.A.G.O., the Texas A.G.O. held its fifth convention, beginning with the annual Guild service in East Dallas Christian Church, when Mrs. E. R. Brooke played the prelude, Mrs. Alexander Dollins played three organ solos at the offertory, and Mrs. Walter Alexander, dean, played as a postlude the Maestoso from Barnes' Third Suite on the 3m Pilcher in the Church.

At Adolphus Hotel the meeting opened with an address by the dean, followed by Mrs. Claire Perkins Mangum's discussion of "Will the Radio ever take the Place of the Church Service" and there was then a round-table discussion of Guild work, led by Miss Sallie T. Carr.

An interesting Composers' Concert on the 3m Skinner in the First Presbyterian presented Miss Dora Poteet, Mrs. Charles Mitchell, W. J. Marsh, Mrs. J. H. Cassidy, and H. L. Spencer in the performance of compositions by Mrs. Mitchell, Mr. Marsh, Mrs. Cassidy, and Mr. Runkel.

The final event of the convention was a reception and concert in the University Club, with violin, piano, and vocal music.

Among the general events towards the close of the Chapter's season were a series of recitals by Miss Fergusson, a recital by Maury Jones, and the usual monthly programs on special topics. The various programs will be found in the proper columns of this issue.

The Texas Chapter is one of the most active, and its monthly programs for the entire season are prepared well in advance and published in very attractive booklet form.



BERNARD JOHNSON

ELFENTANZ

The Composer of this delicate and sprightly work is organist of the City Hall of Nottingham, England, a position he has held for many years, giving regular weekly organ recitals. He has an unusual gift for translating in terms of the organ the lighter and daintier moods of music, as this composition competently proves. Note the syncopated rhythm in the middle section of the work and observe that even Rag-time may be beautiful. It is pleasant to know that this composition saw the light of publication through the agencies of Mr. Lemare, who himself published the piece and was thus the means of introducing a new composer to the world—a Composer whose gifts are singularly graceful.—EDWIN ARTHUR KRAFT.



WHITE PLAINS, N. Y.

WESTCHESTER COUNTY CENTER
OPENS WITH MUSIC FESTIVAL

One of the most important events of the Metropolitan suburban district was the festival celebrating the opening of the County Center at White Plains May 22nd to 24th, an event which the New York City newspapers reported daily in full.

The Secretary of the Interior, Hon. Ray Lyman Wilbur, made the chief address, Albert Stoessel was the chief conductor, and Palmer Christian was the solo organist. Other organists participating were

MR. EDWIN ARTHUR KRAFT
Recital, First PresbyterianDR. ROLLO F. MAITLAND
Recital, Convention HallMR. CARL WEINRICH
Recital, St. Paul's Presbyterian

Mrs. Caroline Beeson Fry and Clifford E. Dinsmore.

There were 21 choral societies participating, under the sponsorship of the Westchester County Recreation Commission. In the patrons list were such names as Appel, Belknap, Blumenthal, Brewster, Choate, Flagler, Hammond, Kahn, Loeb, Morgan, Osborn, Reid, Scribner, Shepard, Swope, Towne, Vanderbilt, Warburg, etc. Following are some of the choral selections by the various organizations:

"Break Forth O Beauteous Light"—Bach
 "Turn back O Man"—Holst
 "Te Deum"—Verdi
 "Heavens Resound"—Beethoven
 "See the Conquering Hero"—Handel
 "He Watcheth over Israel"—Mendelssohn

FOR MEN'S VOICES:

"Viking Song"—Coleridge-Taylor
 "Morning"—Speaks
 "Lullaby"—Brahms
 "Pilgrims Song"—Wagner
 Carl McKinley's Masquerade, Delamarter's Concerto in E, and Stoessel's La Media Noche represented the American composers of orchestral works. The stoplist of the 4-95-4592 Aeolian Organ will be found in other columns.

COURBOIN ESCAPES AGAIN PLAYS RECITAL SECOND DAY AFTER SERIOUS AUTO ACCIDENT

Charles M. Courboin, Vice-President of the Welte-Tripp Organ Corporation and noted organist, was severely injured in Boston while in that city to give a recital.

He was to play in the Central

Congregationalist on May 20th. The evening before, he was riding through the rain with Henry R. Austin, organist of the Church, and Richard Whitelegg, well-known voicer, also of the Welte-Tripp organization. The wind-shield wiper on their automobile was not working correctly and upon crossing a bridge they hit a post and the car overturned. Mr. Whitelegg escaped injury, but Mr. Austin suffered a broken arm and other injuries, and Mr. Courboin was thrown from the car, his hands cut, and his face painfully lacerated. Five stitches had to be taken in his neck.

The following evening the doctors were loathe to let him leave the hospital to fulfill his engagement, but Mr. Courboin was determined not to disappoint his public. So—to quote a Boston newspaper of May 20th—"Charles M. Courboin, well-known organist, formerly of the Antwerp Cathedral, gave his fine recital, swathed in fifty yards of bandages, as planned."

It is said, despite his lame fingers, Mr. Courboin never gave a more sympathetic and splendid performance. Despite the fact that applause is seldom heard in this church, at the conclusion of his work his audience gave him an ovation never before equalled in a Boston house of worship.

It is interesting to note the program Mr. Courboin gave under these at least slightly disadvantageous circumstances:

Bach—Prelude and Fugue Am
 Bach—Christ lag in Todesbanden
 Bach—Passacaglia
 Franck—Andante (Symphonique)
 Widor—Pastorale (2nd)

Schumann—Sketch Df
 Franck—Chorale No. 3
 Saint-Saens—Largo (Sym. 3)
 De Boeck—Allegretto
 Saint-Saens—Marche Heroique

Readers of T.A.O. will recall that some years ago Mr. Courboin had a somewhat similar auto accident while driving home to Scranton from Philadelphia. He plays with abandon. He evidently drives the same way! Slippery organs in days gone by did not worry him; slippery roads today worry him not at all. Such is genius.

Calendar

AUGUST BIRTHDAYS

- 1—Bruno Huhn, London, Eng.
- 3—Tombelle, Paris, 1854.
- 6—H. Leroy Baumgartner, Rochester, Ind.
- 6—John Prindle Scott, Norwich, N. Y.
- 8—Pietro A. Yon, Settimo, Vittone, Italy.
- 10—Ernest R. Kroeger, St. Louis, Mo.
- 12—Joseph Barnby, London, 1838.
- 12—Clifford Demarest, Tenafly, N. J.
- 12—Carl F. Mueller, Sheboygan, Wis.
- 13—Edwin Grasse, New York City.
- 13—Wm. T. Best, Carlisle, Eng. 1926.
- 16—Harry Benjamin Jepson, New Haven, Conn.
- 16—Gabriel Pierne, Metz, 1863.
- 18—Benjamin Godard, Paris, 1849.
- 22—Joseph Callaerts, Antwerp, Belg., 1838.
- 22—Claude Debussy, St. Germain, France, 1827.
- 24—Dubois, Rosnay, France, 1837.
- 26—John Hermann Loud, Weymouth, Mass.
- 28—Joseph W. Clokey, New Albany, Ind.

OTHER EVENTS

- 7—First Colonial Congress, met in New York City, 1865.
- 9—Edward VII crowned King, 1902.
- 11—Lowell Mason died, 1872.



MR. WM. H. BARNES
 Address, on Organ Action



SENATOR RICHARDS
 Host, in Atlantic City



MR. HAROLD VINCENT MILLIGAN
 Address, on Musical American
 Background

My Own Corner

An Uncensored Thought or Two

THE LITTLE stickful this month will consist of a comparison of two recital programs and their results. Exhibit A is a program given by this writer in a large church in his own city, on a three-manual and Echo organ lately rebuilt and provided with a new Harp and several new registers. The program, which of course was arranged to display the Harp, was as follows:

Ferrata—Overture Triomphale
Dubois—In Paradisum
Korsakoff—Hymn to the Sun
Liadow—Music Box
Londonderry Air
Nevin—Toccata
Clokey—Symphonic Piece for Piano and Organ

Grofe—Three Shades of Blue
Wagner—Evening Star Song
Tchaikowsky—Marche Slav

The other program, presented by a most able organist upon a large four-manual instrument which stands in a fine church in a large city, was as follows:

Bach—Prelude and Fugue Cm
Vierne—Fourth "symphony"
Howells—Psalm Prelude
Karg-Elert—Partita E
Franck—Choral E

Results? In the first case almost 900 people sat in rapt attention for an hour and three-quarters, so silent that the rustle of a single program was distinctly audible to the organist. In the second case, I am assured by a competent musician who was present at the recital that there were between fifty and

seventy-five persons present and that there were most evident indications of inattention, fatigue and boredom.

Now the organist who played this distinctly high-brow program is known to be a very fine artist and is thoroughly capable of presenting such works as he chose in a competent manner. And moreover that he had the resources of a magnificent large instrument at his command. What is the lesson to be drawn from this comparison?

The big, vital point is just this—that, as Harvey Grace has so well put it, "every instrument is far more interesting to play than to hear and this applies above all to the organ on account of its somewhat fatiguing tone, and also because its repertoire is necessarily intellectual rather than emotional in its basis . . . Many of the complexities in organ music that are apparent to the player, both by reason of familiarity and because he has the printed page before him, are lost to the untrained hearer."

I would that the last sentence of this quotation from Grace were printed in large letters, framed, and hung in the studios of every organist in the land, for never has this most important point of analysis been more succinctly expressed.

I am quite aware that many organists will sneer at some or many of the numbers played on the first program and will dismiss the program with a damning "light, easy stuff." But the fact remains that 900 people were made happy and were given an evening's enjoyment: that fact cannot be erased by any sneer!

Think it over, my friends! Either we are playing organs to give joy to others, or we are playing for our own selfish delight in counterpoint, structure and other technical matters.

—GORDON BALCH NEVIN

SCHLIEDER METHOD

DEMONSTRATED BY SCHLIEDER PUPILS
IN A NEW YORK RECITAL

This was a recital of the pupils of various teachers of the method, whose studios are in the Eastern section. The program left this one hearer mystified, but thoroughly impressed.

Judging from first-hand youthful experience with several teachers it seemed that the musical educators were struggling to build a knowledge of the obscurities of music into the more and less receptive vacancies that exist inside the skull of the average student. It seemed in those olden days that the more midnight oil one burned the more did one's progress turn upon these obscurities. It was not unknown that the razor edge of ambition, in some cases, was blunted upon them. The ghost of that feeling is still with me.

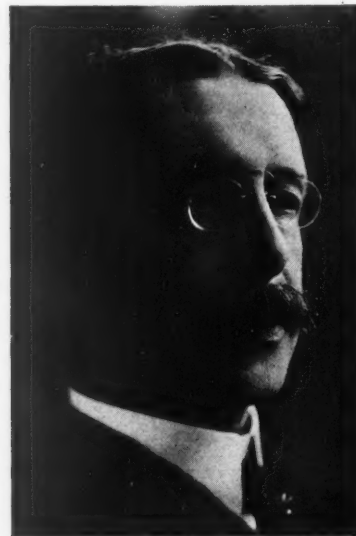
These examples of results of the Schlieder tuition shed a glimmer of light over the teaching problem. Mr. Schlieder has apparently concentrated his pupils upon the things in music which are most plainly seen; things which it appears would be impossible not to see, though I can assure you I know at least one who went from youth to decrepit middle age without seeing them! The matters of form, elements of context, are, after all, much handier material



MR. ADOLPH STEUTERMAN
Address, on Program Building



MR. WM. T. TIMMINGS
Address, Saleability of Exams.



MR. GEO. ALEX. A. WEST
Choral Evensong, St. Luke's

for teaching music than the obscurities of instrumental technic (on which everybody differs) and temperament (on which no two can agree).

At this lazy age it dazes me to try to think. So I sat out this recital in a pleasant daze. Ten students of various ages played original compositions. Mr. Schlieder said these were routine compositions out of the courses of study. There were no so-called prize winners or specially gotten up things there. Each pupil played what he had been working on at the moment, as it were. It was all much like a walk through a laboratory in that respect. The general level of intelligence was fully as high in these pieces as the intellectual level of any dozen of publishers' Novelties, as they call them, in today's catalogues. There was as much Idea Value and a far better

level of form shown in these pieces than you would find in a randomly chosen dozen of publishers' novelties. Perhaps the outstanding stroke of genius, for which the publisher gambles with anything that comes along, may not have been on this program but I think it was as likely to be there as in the despised dozen just mentioned.

There were many Preludes and Fugues on the program, very enjoyable for the agreeable philosophical-nonsensical procedure of the fugue form. They sounded quite correct and complete, mostly in three parts and with cheerful, exuberant themes. I like three-part writing, problematically, more than I do four or five or six. It has to be accurate melodically and harmonically or it falls off into nothing. Four and five and six parts offer the writer an opportunity of camouflage to cover his mistakes

which the writer in three voices must get along without. Regarded as a sporting technical exercise these fugues were worth while.

But into the pleasant daze brought on by this peculiar exhibit there penetrates a very ordinary and casual observation. It is that these students played the piano very well. In attack, rhythm, intelligence of nuance, even rubato (which nobody but old-timers know about these days) they demonstrated that the Schlieder Method does not lack facilities for teaching the overwhelming and much stressed factors of Instrumental Technic. The performance even suggested that these factors are over-stressed in other and more ordinary teaching methods.

Just what Mr. Schlieder is driving at I do not know. If I thought for a moment that he was only trying to get more people to write more music I would object. Considering the number of buried and neglected masterpieces that are now in the world it seems almost a misdemeanor to add new music to the heap. What this art needs is not more music; it needs more performance, more appreciative performance, of the best that already exists in musical limbo. And in spite of the fact that this method has been described as an attempt to get more people to express themselves in written music, one plainly sees that its effect can be to help these people to enjoy the music that is already in existence, to play this music appreciatively and not to add to the disorderly pile of Neglected Attempts to do Great. Maybe nothing will teach the principle more positively than the writing of a few original compositions!

—AA. BURR

JAMES W. CHENEY has been appointed to the Church of the Strangers, New York City, where he will have a Moller Organ and quartet choir.

Of Interest to Readers

EVERY man owes some of his time to the profession to which he belongs, said Theodore Roosevelt. To those of our readers who are actuated by the same idealism these lines are presented.



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If the public can gradually be informed of the best thought and practice of the organ profession, conditions will be vastly improved for all of us. Even if the busy reader does no more than look at the illustrations and read the captions under them, he will still be unconsciously undergoing the process of education regarding the organ and organist.



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BUILDERS REORGANIZE INITIAL STEP TAKEN TO AGAIN UNITE THE BUILDERS

On June 9th the first day of the Convention of the Music Industries Chamber of Commerce in New York City, under the chairmanship of Mr. Harry Meixell, Secretary and General Manager of the Chambers, took place a meeting of a goodly number of representatives of organ builders for the consideration of a reorganization of the Organ Builders Association of America.

For the present it was decided that no president should be elected, that an executive committee should be elected, and meetings held with Mr. Meixell as acting chairman.

The following were elected to serve on the executive committee:

Herbert Brown of the Austin Organ Co., Gustav F. Dohring of Hill-green-Lane, Mr. Milner of the Kimball Co., David Marr of Marr & Colton, Mr. Catlin of the Skinner Co., and Mr. Lott of Welte-Tripp Corporation. The first meeting thereafter was held June 19th at the offices of the Chamber in New York City.

Our THANK-YOU Department
Another teacher with a large class of organ pupils takes the wholesome step of putting them all on T.A.O.'s subscription list, where they will be kept constantly in touch with the latest thought and practise in the or-

gan world. This helps both pupil and teacher, by bringing better-informed and more alert pupils to the lesson. Prof. L. K. Maesch, of Lawrence Conservatory, Appleton, Wis., has our hearty thanks for the portion of the benefits accruing thereby to T.A.O.

—HE'S "A NO 1"—

An advertiser in a recent T.A.O. says competitive salesmen have been questioning his financial responsibility, in desperate efforts to win contracts. T.A.O. looked up the ledger sheet and found him able to advertise continuously and—which is even better indication—paying his bills right on the dot. Advertising, like the music of a church, is likely to be the first thing curtailed in times of stress; but here's a double-check that this advertiser's financial status is above question.

—ETERNAL VARIETY?—

Is it eternal variety by which William E. Zeuch of the First Church, Boston, retains unprecedented audiences? For the Lenten season he changed his Hours of Organ Music to Hours of Choral Music, presented by a choir of 60 voices, assisted by violin, cello, harp, tympani, etc., in the performance of—

sults already noted.
Brahms' "Requiem"
Franck's "Mass in A"
Rossini's "Stabat Mater"
Verdi's "Requiem"
Gounod's "Gallia"
Chadwick's "Land of our Hearts"
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25 containers	3.25	3.50	3.75	3.90
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"You must realize that these are manufactured by us more as an accommodation for our patrons than to make money," says the manufacturer. As a service to our readers we maintain this advertisement, for those who want such containers. If you have neglected to figure your proper zone, your order will be filled for the greatest number your check entitles you to, irrespective of the number your letter specifies. If this is not your intention, kindly so state in your order.

ORGAN INTERESTS INC.

467 CITY HALL STATION

NEW YORK CITY

Scenes, and the Glorification or Finale.

Bach's "St. Matthew Passion" (an annual presentation).

Mr. Zeuch's organ recitals, as already commented on in these pages, have been so popular that the audiences were already created for the choral programs, and on three occasions it became necessary to close the doors a half-hour before the start of the program, with an estimated 600 turned away from the "Parsifal" program.

An editorial in a Boston newspaper has these things to say:

"The playing of the organ as a solo instrument . . . has been most notably revived at the First Church. . . Hundreds have been turned away. There has been no attempt to popularize the programs or to offer any other attraction than the beauty of the organ itself. The restful atmosphere of the Church, the soft lights,

and the rich tones of the organ producing the music of the masters have provided a pleasant contrast to the more energetic entertainments of the world outside. . . . To Mr. Zeuch, about whose fine musicianship these series of recitals have centered, persons who love music are indebted."

We Moderns

The Minutes of the Secretary Read and Approved

Regular Meeting of the Executive Committee, High-Production Organ Co., Detroit. Present: E. Bunkhaus, President, in the Chair; A. Steeler, Chief Engineer; W. E. Pushem, Sales Manager; Kerr Choo, Production Manager; Donald MacKeep, Treasurer.

Mr. MacKeep explained (informally) his inability to be present at last meeting. On account of high city taxes, he had moved to Oakland County. A friend and neighbor, who had been accustomed to drive him in every day, had spent previous evening on Canada side, and had not returned. Meeting was called to order and reports on New York trip were called for. Mr. MacKeep thought the expense accounts rather heavy.

The President admitted that they had been unable to see the Bishop and believed the best plan would be to send an organizer to each state and one to the Federal District.

Objection was made by MacKeep that it would be useless to try to reform anybody in Washington. After considerable debate, it was voted to omit Washington and send two units to Chicago.

Inquiry was made as to progress

in fighting our chief competitor, the Cut-Rate Sash and Door Co. The President explained that the Australia agent had cabled for additional funds with which to employ under-cover men in the organization of the Cut-Rate outfit. Miss Tillie Twister, the expert stenog. and lipstick artist, sent out a month ahead and had already become Confidential Secretary to the President of the C.R.S.D. Co. Her brother, Sin Twister, had obtained employment in the shipping-room. The engineering department had further assisted Miss Twister, by sending her a non-soluble lipstick compound.

The immediate plans were for Sin to keep track of shipments and case-numbers and notify a confederate who would see that boxes containing the consoles should be dropped overboard out of every shipment to the States. Of course the plan would be varied from time to time, and regular schedule worked out, calling for pedal-boards one month, wind-chests the next, etc., to avoid suspicion.

The President stated with great urbanity that the High-Production Organ Co. was very fortunate in having a Treasurer who was above all possibility of such entanglements; whereupon Mr. MacKeep voted for the appropriation and the meeting adjourned.

—EDWARD C. DOUGLAS

—TOWN or MAN?—

Is Erfurt the name of a town or of a man? See T.A.O. page 353, June. Dr. H. J. Stewart believes we are in error and that the tune's name came from an old town in Saxony instead of from its composer. Do you know?

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Noted specialists lecture from time to time, the list comprising such authorities as Winifred Douglas, Earl E. Harper, Waldo S. Pratt, F. Melius Christiansen, John Finley Williamson, H. Augustine Smith, Marcel Dupré, Eric DeLamarter, Palmer Christian.

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The Rector, REV. WALTER WILLIAMS, 84 Benefit Street. PROVIDENCE, R. I.

Lynnwood Farnam

Famous Artist tells Curtis Institute of Music about
His Past and the Organ's Future

THE SPIRIT of the organ was in my makeup from earliest boyhood and there never was any question of voluntary choice on my part. Growing up on my father's farm in the small community of Dunham, Province of Quebec, my childhood years were marked by intense longings for the realization of organ dreams, but the opportunity to hear or actuate tone from pipes was even rarer than that of "seeing the train come in," a thrill which, especially in the country, I find still never wears off.

From the time my mother told me of church organs in the city having "three banks of keys" until I went fifty miles to Montreal to continue pianoforte study with G. W. Cornish, my organ fare was derived from the tiny one-manual instrument in the Episcopal Church at home and, very occasionally, two slightly larger instruments in neighbouring villages. Pianoforte study was my regular musical diet from the age of seven—I won a Royal College of Music, London, pianoforte scholarship at fifteen—but it was not, however, until I studied the organ with Higgs, Sewell, and Hoyte that my full love and appreciation of the pianoforte—my teachers were Taylor and Sharpe—and its literature came into being.

It is well known that the pianoforte, the bowed stringed instruments, and other members of the orchestral group are practically the same the world over, whereas the organ appears in a thousand different manifestations of size, selection and treatment of registers, and methods of manipulating the means at the organist's command for the projection of his musical message. It is in a measure unfortunate that organ consoles are absolutely unstandardized and that organists and builders evidently will never agree, for example, on the order of placing the various couplers and swell-pedal levers. Another great drawback is the sad lack of provision for proper egress and ample breathing space for the instrument's multitudinous pipes. The boon of electric action is partly responsible for this, for up to the general adoption of electrics during the past three decades or so, the organ had to be in one piece, while now it can be stuffed bit by bit in any distant clothes-closet, cellar, or wretchedly small

organ-tomb and condemned to a more or less lifeless period of service.

But in spite of all this, many noble, inspiring, and perennially beautiful instruments exist and are being produced by our artist-builders, and to these the organ lover can return again and again, deriving constant inspiration. There is always a feeling of adventure and novelty as one searches for the best method of interpreting a composition, and often it is particularly enjoyable to discover what can be done with limited means, either of size or accessories.

Many are the problems of interpretation of the various ancient, modern, and near modern styles of composition, all more or less written for the particular conception of the organ as it existed for Scheidt in Halle, Bach in Weimar and Leipzig, for Handel or Mendelssohn in London, and for Franck in Paris. As it is comparatively seldom that suggested registration can be carried out to the letter, I believe in showing the spirit of the composition and making it sound pleasant and attractive on whatever organ one may be playing at the moment.

Among the various effects peculiar to the organ are those of the diapason quality (these are, however, inclined to be cold and lacking in appeal in our buildings where "dead" acoustics prevail), the deep prevailing tone of the Pedal Organ (a surprisingly rare thing—the tone being there but unable to issue forth as it should), the rich, fiery grandeur of a "full Swell," the fine lively effect produced by the collections of upper partials called "mixture" (overtone produced in the organ by artificial means), charming celeste effects (not to be mistaken for the percussion of the Celesta or Harp), and the often splendid peroration of the "full organ," whose tones can, if wished, be indefinitely prolonged without taking of breath. The organ can suggest but not imitate the orchestra, and the grace of phrasing and intimacy of expression possible on violin, pianoforte, or voice are amongst the organist's most valuable object lessons. It can do certain things impossible on other instruments, for example, swell a struck tone (impossible on the pianoforte), produce bass tones of strength, depth, and quality not found elsewhere in music, and, by its

sustaining power at any degree of intensity, suggest the infinite.

Among the problems connected with the future of the organ are the prevalence of the poorly-prepared recital, the need of more worthwhile openings for artist-organists (which means also more use of the riches we possess in innumerable fine instruments), the need for as much preparation and constant devotion on the part of the organists as any other branch of musical artistry receives, and the maintenance of a standard of excellence in its message at least as high as that of other forms of art.

I believe in more and more facilities for control of our palette of tone colors, but in this direction, paradoxically, the controls must not possess too extensive a field of operation (that is, there must be no arbitrary "entangling alliances" between the various departments, and colors and effects should not, so to speak, be irrevocably tied up in neat bundles), but the organist-interpreter must have freedom of choice under all circumstances. These and other questions—one of the immediate problems that awaits solution is the curse of lost motion in the average jerky electric swell-pedal action—together with the exploration of the vast heritage of organ composition and hope for the present development and significance of its literature, make an organist's life interesting and his love for the instrument that chose him intense and growing.

—LYNNWOOD FARNAM,
in *OVERTONES*,
of Curtis Institute of Music



ONE MAN HELPED

EXPERIENCE OF ONE CHOIRMASTER
NEEDING COOPERATION

I can only write when something arouses me. That happened when I opened the April T.A.O. and turned to the article on boychoirs. May I relate a personal experience?

I was out of a job. I heard of a church where a position was open. The music was furnished by a choir of men and boys. Through some peculiar circumstance I was given the position. I did not say, like some key-pushers, that I accepted it. I found that to secure a position was one thing and to keep it another. I knew nothing about handling boys. Upon speaking to some good friends I was told to visit the Metropolis



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Come by way of Portland, through Lewiston, Augusta, and Newport, to Greenville and Moosehead Lake Highlands; or take the shore route through Bath and Bangor.

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and ask for help from men who were holding jobs where boy choirs existed. I did this and was almost thrown out of several choir-rooms. I was willing to pay for the information. When I stated my difficulty the response was similar to that given a band of robbers by a jeweler.

Why is this so? It was my good fortune to be told about Father Finn, a priest, Christian and gentleman if there ever was one. A helping hand from him and my salary was raised. I firmly believe I have found my forte in boychoir work. I shall ever sing the praises of the man that showed me the way. I have since learned of several other choirmasters who owe their success to the same man.

I know that there are several openings for knowledge in this direction but they are far too few. Certainly no church is as conscious of the value of good music as is the Episcopal faith. May I also add that the salaries paid are certainly more than the average in other denominations. Why cannot the schools preparing the church organists see far enough ahead to equip their graduates to do more than hold a baton properly?

ANOTHER TRIBUTE

ANOTHER PROTESTANT CHAMPIONS A COMPETITOR

I am happy to see you have such nice things to say of Father Finn's work. He is a very fine . . . but he has all the usual troubles of one who would do outstanding work. I lived in his home for six weeks, and I have seen him under very trying conditions, but I can tell you he emerged with banners waving. He is a Christian, one of the finest I have ever met.

(These two excerpts from letters written by organists of Protestant churches are published by a Protestant editorial staff in tribute to a great Catholic choirmaster who has invariably given of his best to help a student choirmaster, friend or stranger, and to the shame of those others who, as our first contributor reminds us, view with scant courtesy the appeals of those in greatest need.)

MR. ROLLO F. MAITLAND

Mr. Maitland's likeness has appeared frequently in these pages and the pages of other music journals, but we have never given our readers the basic biographical data about this prominent concert organist. Mr. Maitland was born Dec. 10th, 1884, near Williamsport, Pa., and after the usual schooling, began the study of music at once, chiefly with the eminent D. D. Wood, with whom he studied 11 years. He studied violin for ten years

also, and this may have something to do with the art that especially marks his organ playing and makes him such a prominent figure in the concert world of Philadelphia and the surrounding territory. He has been organist of various Philadelphia churches, among them the Central Presbyterian, Walnut Street Presbyterian, St. Paul Memorial, Overbrook, and, as at present, Church of the New Jerusalem, where he has been for about a decade, and where he plays a 4-74 Austin installed in 1924. For 11 years Mr. Maitland was one of the most prominent and popular theater organists in the City. He gave up theater work before theaters gave up their organists, and has since been identified solely with church, recital, and teaching. He married Mary Ann Smith in 1908, and their daughter Marguerite Maitland has several very excellent compositions to her credit. Mr. Maitland is active in all the organistic fraternities of his City and is universally popular. His list of published compositions include several anthems and some very popular organ solos, most prominent of which are Concert Overture, The Optimist, and In Friendship's Garden. The Mus.Doc. degree was conferred on Mr. Maitland at the 60th anniversary of the Zeckwer-Hahn Philadelphia Musical Academy. (See Page 426)

—THE BUILDERS—

"We are proceeding very slowly and cautiously and are determined that if and when we do embark again as an organized group of organ builders it will be with a clean-cut far-sighted program of worthwhile activities and definite assurance of

general support for achieving our goal." Thus writes Mr. Harry Meixell, Secretary and General Manager of the Music Industries Chamber of Commerce in reference to the reorganization of the organ builders of America.

On page 430 of this issue a very brief report of the first meeting will be found. Anything as important as the welfare of the builders deserves the best attention and support of us all; we therefore give additional space to the same event, because of more exact information supplied by courtesy of Mr. Meixell.

Present at the first meeting on June 9th in New York City were:

Aeolian: Frank Taft.

Austin: John T. Austin, Herbert Brown.

Dennison Pipe Co.: Wm. Dennison.

Estey: H. N. Waters.

Hall: George A. North.

Hillgreen-Lane: Gustav F. Dohring.

Kimball: David W. Kimball, W. B. Milner, James V. Sill.

Kinetic: S. E. Ebert.

Marr & Colton: David Marr.

Nat. Organ Supply: Mr. Kugel.

Pilcher: Wm. E. Pilcher, Jr., Paul Pilcher.

Skinner: George L. Catlin.

Spencer Turbine: G. Foster.

Welte-Tripp: Arthur E. Lott.

The Executive Committee were Messrs. Brown, Dohring, Milner, Marr, Catlin, and Lott, representing the Austin, Hillgreen-Lane, Kimball, Marr & Colton, Skinner, and Welte-Tripp Companies.

—AUSTIN—

An unusually fine contract goes to the Austin Organ Co. for a 4-112-5969 for Grace Church, Newark, N. J., Harold B. Niver, organist. Herbert Brown of the New York office of the builders wrote the contract. The instrument is the gift of Mrs. Charles H. Hampton in memory of her husband who was for many years active in this most important church, serving as choir-boy, choirmaster, and finally vestryman. Mr. Brown designed an instrument to meet the ideas of Mr. Niver, appointed to Grace Church a year ago; there will be an installation somewhat similar to the Austin in St. George's, New York, a 3m in the chancel and a 4m in the gallery, each complete in itself. The stoplist will be reproduced in later columns.

A 3-45-2690 Austin is to be completed by Nov. 1st for St. John's, Far Rockaway, N. Y., Harry Fletcher, organist. There will be an Echo Organ—Gedeckt, Viole Aetharia, Unda Maris, and Vox—playable from the Choir manual; part of the Great is enclosed in the Choir chamber; Harp and Celesta are included, in Choir chamber; and there are 25 Couplers, 38 Combons, patented Austin Cancellor Bars, and other accessories.

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1st of month, copies delivered to subscribers in all States;

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20th, last form sent to press;

15th, first form sent to press;

10th, closing date for normal matter needing limited space.

1st, all photographs and text matter requiring extensive space.

Photographs: squeeze prints only, mailed flat, with permission to use if copyrighted, cannot be returned if accepted for publication, person-at-console type not acceptable.

Programs and news items gladly accepted on their own merit.

T.A.O. is a cooperative journal published exclusively for the advancement of the organ profession and allied industries; anything that contributes to that end will receive the magazine's fullest support. The above schedule will be strictly maintained or partially ignored at the will of the Editors in carrying out the purpose of the publication.

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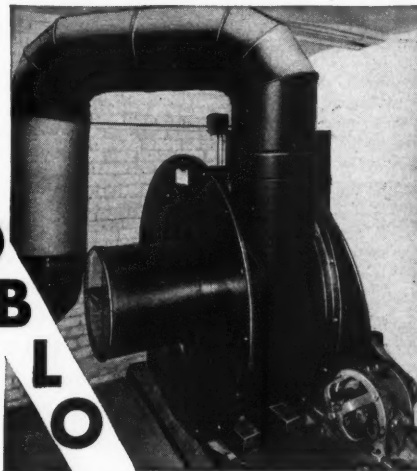
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Recitals

(See also Page 392)

ANDREW J. BAIRD

ARDEN HOUSE (HARRIMAN RESIDENCE)

Two Recitals

Merkel—Mvt. 1, Sonata Gm
Dubois—Paradisum
Merkel—Adagio
Guilmant—Grand Choeur March Form
Goldmark—In the Garden
Franck—Choral No. 2
Mendelssohn—Adagio (Son. 1)
Nicolai—Windsor Overture
Cadman—Serenade
Handel—Allegro Giocoso
Rebikoff—Dance of the Bells
Wagner—Valkyries Ride
Second Program
Handel—Water Music Suite
Beethoven—Adagio (Moonlight)
Guilmant—Marche Funebre Seraphique
Arcadelt—Ave Marie
Russell—Basket Weaver
Hollins—Concert Rondo
Rachmanioff—Prelude Csm
Russolo—Chimes of St. Marks
Dickinson—Berceuse
Handel—Minuet
Debussy—Girl with Flaxen Hair
Rossini—William Tell Overture

LAWRENCE J. MUNSON

NORWEGIAN MEM.—MINNEAPOLIS

Wurlitzer Organ

Mendelssohn—Chorale and Variations
Guilmant—Prayer and Cradle Song
Bach—Fugue Gm
Grieg—Jeg Garr i Tusind Tanker
Macfarlane—In Memoriam
Handel—Presto (Con. F)
arr. Munson—Norse Folksong
Londonderry Air
Wagner—Lohengrin selections

Edward Eigenschenk



Young American
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Kimball Hall, Chicago

—MUNSON—

Lawrence J. Munson, of the Munson School of Music, Brooklyn, N. Y., has been appointed to succeed the late Warren R. Hedden as organist of the Old First Reformed Church, Brooklyn. Mr. Munson is an F.A.G.O. and has long been associated with the headquarters Council; he is a recording artist for the Victor Company.

DR. CHARLES HEINROTH

WAVERLY PRESB.—PITTSBURGH, PA.

Dedicating 3-34 Moller

Rossini—William Tell Overture
Martin—Evensong
Haydn—Andante (Sym. D)
Macfarlane—Scotch Fantasia
Korsakoff—Song of India
Liadow—Musical Snuff Box
Sibelius—Finlandia
Widor—Toccata (5th)

The organ is of somewhat unusual character. In an elevated position in the front of the church are the Great Swell, and Pedal Organs, with the console detached and located in front of the choir-loft, as is the universal practise; but the third manual division is an Echo Organ, located in the rear of the church. Both sections are placed behind "elaborately carved casework, surmounted by natural color zinc display pipes."

—TRY FOR THIS—

Herbert Westerby, Editor of the recently published Complete Recitalist, will broadcast an American Thanksgiving Recital from Grosvenor Hall, Belfast, Ireland, July 4, at 12:00 a.m. Greenwich time, which would make it about 7 a.m. Eastern Standard Time. Following is the program:

Parker—Concert Piece Ef
Nevin—Song Without Words
Demarest—Rustic Dance
Bartlett—Toccata E
Groton—Remembrance
Armstrong—Thanksgiving

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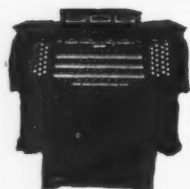
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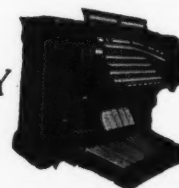
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HUGH McAMIS

ALL SAINTS—GREAT NECK, L. I.
Karg-Elert—Now Thank We All
Massenet—Angelus
Wolstenholme—Answer
Wagner—Lohengrin Act 3 Int.
McAmis—Dreams
Widor—Toccata (5th)

The Woman's Choral Club, directed by Miss Agnes Shaw, sang:
"To a Wild Rose"—MacDowell
"Doubt Not"—Elgar
"Woo Thou Sweet Music"—Elgar
"Sleep Little Lady"—Salter
"On Music's Wings"—Mendelssohn

"Lullaby"—Brahms
"Charity"—Rossini

This was the 10th and last of Mr. McAmis' series of recitals and the event received front-page notice with the recitalist's photo in the North Hempstead Record. It has developed into a fad to have a 7 o'clock dinner party in Great Neck and adjourn the entire party to the recital.

Miss Nellie Howland, of Beaumont, Texas, won the 6-weeks scholarship of the Texas Federation of Music Clubs and is now enjoying the scholarship in organ study with Mr. McAmis.

—SAME OLD STORY—

The music committee gave the job on other considerations than merit. It happened to Bach. Says a Hamburg dispatch to the New York Times, "Incidentally Bach failed to land the job, a musician who had contributed to the church treasury being selected." This was in connection with a report on the recent rebuilding of the old organ in St. James' Church, Hamburg, where Bach played on trial in 1720, with results already noted.

—MAIN "STEIN SONG"—

All who have radios know the now popular Maine University "Stein Song." Who wrote it, where, and when? It is just like thousands of other songs; fine song, lots of merit, but nobody pays any attention to it. Then the N.B.C., so the story goes, wanted to test the power of radio in song-plugging, and after looking up ancient history in the files of Carl Fischer, this song was selected because it looked good and had not sold a copy for 20 years. A modern orchestration was made, and the trial began in every N.B.C. station all over America. From April 5 to 19 the sales totalled 250,000 copies. Bandmaster Fenstad, U.S.A., wrote the music, which A. W. Sprague transcribed as a song for the students in 1902. L. W. Colcord of the class of 1904 wrote the words.

—ST. PAUL'S, LONDON—

St. Paul's Cathedral will be reopened in June by the King, after having been closed for some time for extensive repairs to certain parts of the structure. The New York Times, speaking of new dangers to the Cathedral, says: "Amazing as it sounds, the foundations are only 4½' deep. Beneath the Cathedral there is only 6' of earth and then a bed of wet sand 20' deep. Springs pass under the Cathedral and keep the sand wet, which is essential if the Cathedral is to be preserved from danger." A movement is on way to have Parliament pass the necessary laws to prevent such foundation-work in the immediate vicinity as would shut off the springs, dry the sand, and ruin the foundations of this world-famous structure.

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—G. HOWARD SCOTT—

May 30th Mr. Scott dedicated a 3m Wurlitzer in Sts. Cyrill-Methodius, Schenectady, N. Y., and has been engaged for the service of blessing. An audience of 2000 heard the program, which included a 30-voice choir's singing of Hamma's "Holy Guardian Angels" mass, with organ and string quartet under Mr. Scott's direction. During the summer absence of John Doane from the Church of the Incarnation, New York, Mr. Scott will be acting organist and choirmaster.

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—SWINNEN—

Firmin Swinnen, famous concert organist, will open the largest privately-owned concert organ in history when he plays a recital on the Aeolian in the duPont Conservatories at Wilmington, Del., for the Guild Convention late in June.

Mr. Swinnen next fall becomes organist of the University of Delaware where he will give weekly recitals and direct the music department; the new Aeolian Organ will be dedicated by him early in the fall. This gives a schedule of a two-hour recital every Sunday at the duPont Conservatories, a weekly one-hour recital at the University, the music department of the University, church work on Sundays, and occasional guest recitals throughout the east. Mr. Swinnen won honorable mention in the National Anthem Competition.

A. LESLIE JACOBS

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Evening Musicales

Steele—Symphonic Prelude
 "Ho Everyone"—Macfarlane
 "God that Madest"—Trad. Welsh
 "A Little Prayer"—Hamblen
 "Bless the Lord"—Ivanoff
 "Lo a Voice"—Bortnainsky
 Dubois—Pastoral Chant
 Mendelssohn—Spring Song
 Kinder—Thrush
 Bonnet—Concert Variations Em

Mr. Jacobs played the last three numbers, and Mr. Wm. C. Steere of the Central Church played the others. The three choirs of Wesley Church were joined by the three choirs of Central Congregational (where Mrs. Ruth Krehbiel Jacobs is director of music) and there were 200 choristers in the processional; the audience numbered over a thousand.

ORATORIO PROGRAM

MISS ALICE KNOX FERGUSON
 DALLAS, TEXAS

Handel—Largo (Xerxes)
 Trio "Praise Ye" (Attila)—Verdi
 "List the Cherubic Host" (Holy City)—Gaul
 Duet "Love Divine" (Jairus)—Stainer
 Trio "Lift Thine Eyes" (Elijah)—Mendelssohn

"Inflammatus" (Stabat Mater)—Rossini
 Wagner—Pilgrims Chorus (Tannhauser)

There were also six vocal solos and an address on "The Oratorio." The Oak Cliff Society of Fine Arts rendered the service; there were 14 sopranos, 10 contraltos, 11 tenors, 5 basses.

—RYE, N. Y.—

John Cushing dedicated the new memorial Deagan Harp in Christ's Church May 25, in a program of organ and choral numbers:

Widor—Symphonie Romane
 "Credo" (Solonelle)—Gounod

Guilmant—Funeral March and Song of the Seraphs (In memory of the departed relatives of the donor of the Harp).

—ROCHESTER A.G.O.—

The Western N.Y. Chapter presented George Henry Day, George S. Babcock, and Alice Wysard in a mixed program in St. Thomas' Church, on the new 3m Rochester Organ:

Chauvet—Grand Choeur
 MacDowell—A.D. 1620
 Candlyn—Song without Words
 Bossi—Scherzo
 Demarest—Pastoral Suite

It will be noted that this live Chapter set a good example in using two major American compositions: Demarest's Suite and a movement of Candlyn's Sonata Dramatica.

MRS. J. G. ROSE has resigned from the Presbyterian Church of Mercersburg, Pa., after 26 years of service during which time she missed but four Sundays. Her post has been taken by Miss Mildred Witherspoon.

DR. PAUL TANNER, now of Honolulu, formerly of Toledo, Ohio, is now to be addressed as Father Tanner. Barbara Phyllis Tanner made her debut April 25th. Congratulations, Barbara, on the selection of your parents.

WARREN GEHRKEN, St. Paul's, Rochester, N. Y., is on the road to recovery after a serious operation in Strong Memorial Hospital.

JOHN H. ELTERMANN, WBAL staff organist, Baltimore, has been appointed organist of Brown Memorial Presbyterian. Mr. Eltermann, dean of the Chesapeake A.G.O., has been broadcasting since 1928; he is also conductor of the Baltimore Choral Society.

ARCHIBALD SESSIONS, of South M.E., South Manchester, Conn., is spending ten months abroad. Prior to his departure late in May Mr. Sessions gave Rossini's "Stabat Mater" with chorus of 37 voices and noted soloists from New York City.

J. WARREN ANDREWS, noted teacher and organist of the Church of the Divine Paternity, New York, left June 9th for his summer home at Camp Minneapolis, near West Gloucester, Mass. Mr. and Mrs. Andrews will return to New York Sept. 15th.

G. CRISS SIMPSON is substituting during July and August in Grand Avenue Temple, Kansas City, while the organist of the church is abroad.

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ART OF ORGAN BUILDING by George Ashdown Audsley: In two volumes, De Luxe autographed edition only, 9 x 13, 1,365 pages, four hundred plates, hand-made paper, bound in half vellum. Price on request.

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ENGLISH CHURCH MUSIC by Gardner and Nicholson, \$4.00: Invaluable information for the student and beginner, refreshing and inspiring for the professional; deals with practical church music at its best; 6½ x 8½, 232 pages, numerous examples.

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—KILGEN—

The First Baptist, Newport, Ky., will replace its 40-year-old organ with a new 3-47 Kilgen, with Echo, Harp, and Chimes, and provision for 9 additional stops later. This is said to be the first modern organ in this city of 50,000 population. The Echo Organ is equipped with a Pedal division of two stops, 16' and 8'.

Central Presbyterian, St. Louis, Mo., is buying its third Kilgen. The church was organized in 1907, when it bought a 3m Kilgen; this organ was electrified by the Builder two years ago. Recently the church was sold to Temple Beni' El, and on its attractive site in the fine residential district a new edifice will be erected, which will house a 3-51 Kilgen with three Ripieni, Harp, and Chimes. Mrs. Frank Neal, organist of the church for many years, was the consultant in the stoplist. This will be the first Ripieno mixture in the home town of the Kilgen Organ.

St. John's Church, Pittston, Pa., has ordered a 3-49 Kilgen, with Chimes and three Ripieni; the entire organ will be expressive with the exception of four Great stops—Diapason 16, 8, 4, and Philomela 8.

West Side Presbyterian, Germantown, Pa., has ordered a 3-40 Kilgen, with Harp, Chimes, and three Ripieni. The Ripieni thus included in the contracts mentioned are:

Ripieno Minore, 4r, 122 pipes
Ripieno Maggiore, 6r, 183 pipes

Ripieno Fondament, 8r

Recent contracts for other Kilgen Organs are as follows:

St. John Cantius, Brooklyn, N. Y.
Methodist, St. Francis, Kans.
Holy Cross, Indianapolis, Ind.
St. Clement's, Cincinnati, O.
Perpetual Help, Downey, Calif.
First M. E., Clovis, N. M.
St. Anthony's, Rockford, Ill.
Holy Name Convent, Seattle, Wash.

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June 19th festivities opened with Meyerbeer's Coronation March, for organ and orchestra, Edward Eigenschen at the organ, Adolf Weidig conducting, and included an address by Karleton Hackett of the Evening Post, and the conferring of degrees by President John J. Hattstaedt.

The organ department was represented

by an M.M. degree to C. Albert Scholin, Waterloo, Iowa; Mus.Bac. to Ruth McNeil, Maywood, Ill., and Sister Mary Catherine Doherty, Chicago; Collegiate Diploma to Mary Ellen Billings, Valparaiso, Ind.; Teacher's Certificates to Marion Bellows, James Cunliff, Clara Cronau, Ruther Herschmann, Virginia Hall, Lydia Leininger, Sister M. Benita.

The gold medal was awarded to Clara Cronau, Van Dusen pupil, and honorable mention went to Ruth McNeil (Emily Roberts pupil) and James Cunliff (Van Dusen pupil).

Elmer Ende, of Second Presbyterian, Portsmouth, Ohio, has been appointed professor of organ and theory at Akron University, Akron, Ohio. Mr. Ende spent four years at the American Conservatory, studying with Middelschulte and Van Dusen, and graduating with the Mus.Bac. degree; later he spent two summers at Fontainebleau. Ohio State University conferred the M.A. degree on him this year.

S. LESLIE GROW, native of San Mateo, Calif., pupil of Dr. Latham True and winner of the Lockwood Scholarship at Yale University where he has been continuing his studies, will continue his studies at Yale and then go abroad for a year of further organ study.

—AT OLD TRINITY—

The annual service of the choir alumni at Old Trinity, New York City, held early in June, drew a procession of 128 members, one of whom joined the choir in 1862, and another in 1864. Medals for exemplary conduct were presented to Henry Peterson and Roland Warren. Dinner was served at Hotel Brevoort. Channing Lefebvre is organist of Old Trinity.

—A.F.M.—

The American Federation of Musicians reports through its president, Joseph N. Weber, that the new canned-music era employs about 400 musicians in the making of music films, and that these films supply about 20,000 theaters. The Federation enrolled about a million and a half popular votes in the first few weeks of its nation-wide campaign in favor of the restoration of musicians to the motion picture theaters.

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—DICKINSON IN EUROPE—
Dr. Clarence Dickinson, of Union Theological Seminary and the Brick Church, New York, left with Mrs. Dickinson late in May for the art exhibitions in Seville and Barcelona, Spain, whence they will go to the Flemish and Walloon exhibitions in Belgium and attend the various folk-song festivities. Dr. Dickinson's spring recitals and lectures included a lecture in Philadelphia in the Academy of Music, for the forum on Music of the Four Great Churches, with illustrations

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by the Philadelphia Choral Art Society under the baton of Dr. H. A. Matthews; a lecture in Boston on the Music of the Russian Liturgy, assisted by the United Choirs; a lecture in Toledo on the Immortality of Teaching; and the usual list of dedicatory recitals and conferences on various church music problems. While abroad, the Dickinsons will resume their search for folk-song and carol materials, to be added to their already inimitable collection.

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Boellmann—Suite Gothique (2 mvts.)
Dubois—Toccata G
Widor—Adagio (6th)
Best—Church Festival March
Rameau—Sarabande
Gounod—Sanctus
Londonderry Air
Wagner—Pilgrim's Chorus
Improvisation

Having reached the retirement age and being now Professor of Music Emeritus of Western Reserve University, Dr. Clemens has been able to devote himself again entirely to organ and piano work, "as in the old days before University affairs became paramount." Dr. Clemens has been giving monthly recitals at the University and in the absence of regular

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Sunday work of his own, has substituted for other Cleveland organists. The final improvisation of the dedicatory program was based upon church melodies and concluded with the use of a theme on the Te Deum. Dr. Clemens plans to return to recital activities outside of Cleveland, now that he is free of University work and can again devote himself to the organ.

—GOLDSWORTHY CANTATA—

Wm. A. Goldsworthy, organist of St. Mark's in the Bouwerie, New York, and director of the Modern Scientific Organ School, has completed a cantata based on Christ's vision of His mission during the days in the wilderness. The cantata uses organ, chorus, soloists, and a reader, thus uniting the two parts of the church staff in the performance of the work. Those familiar with Mr. Goldsworthy's other choral works will look forward with keen interest to the publication of the new cantata.

—ARKANSAS A.G.O.—

Sheldon Foote was the star performer at the State convention held this year in El Dorado. In the First Presbyterian he played a program on the 4m Moller and in the First Methodist his choir was featured in a mixed program in which Miss Sara Kim Pye and J. Glenn Metcalf played the organ solos. Following are the organ numbers and anthems presented:

Handel—Allegro (Con. Bf)
Russell—Basket Weaver
Nevin—Will o' the Wisp
Widor—Toccata (5th)
Guilmant—Sonata Cm
"Alla Trinita"—15th Cent.
"Gloria Patri"—Palestrina
"Hymn to Trinity"—Tchaikowsky
"Legend"—Tchaikowsky
"To Thee O Lord"—Rachmaninoff
"Creations Hymn"—Beethoven
"Waits are Singing"—Lutkin
Bach—Prelude and Fugue Am
"Redemption" selections—Gounod

—SCHLIEDER—

Frederick Schlieder, eminent pedagogue, is conducting a special summer course in his principles of music education during July in New York City; during August he will present the course in Berkeley, Calif.; and in September he will present it in Denver, Col.

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MR. H. STAVELY SAMMOND
noted choral conductor of the Metropolis whose annual concerts with the Morning Choral in Brooklyn are somewhat the musical and social event of Brooklynites. Mr. Sammond is organist of the Middle Collegiate Church, New York City, where he plays a 2-30 Odell of goodly age; but his chief work is as conductor, and the organ interests him but little. Among the many other posts he has held as conductor, he recently became director of the Flushing Oratorio Society, and the Flatbush Congregational Church Choral Society. The Morning Choral is an organization of women's voices that has been doing unusually fine work under Mr. Sammond's baton for some years past. He is prominent in N.A.O. circles and has participated in many conventions.

—NORTHWESTERN—

Among the original compositions by members of the composition class, presented in public concert May 28, were a sonata for organ by Bethuel Gross and two church motets by Morris Ruger and Luther Noss.

—YALE—

Romilda Yolanda Cavallaro won the Benjamin Jepson prize in theory and Robert P. Oldham won the organ-playing prize in the annual commencement exercises at Yale University School of Music.

Los Angeles

By **GEORGE E. TURNER**
Official Representative

Organ pupils of Joseph W. Clokey played a very interesting and pleasing program earlier in the season which your correspondent neglected to report.

Organists of the final recitals of the series sponsored by Clarence Mader at Immanuel Church were: Vernon Robinson, Clarence Mader, Clarence D. Kellog.

California Christian College presented the combined men's and women's glee clubs in a program under the direction of Otto B. Hirschler. Organ pupils of Mr. Hirschler were heard in recital May 12. The department of music, though young, is rapidly making itself known in the life of California.

Percy Green, A.R.C.O., gave a recital on the large 4m in Orange Union High School May 25. Mr. Green is organist of Orange Presbyterian Church in addition to his duties at the High School.

The new Aeolian Organ in the chapel of the Vorhees School for Boys at San Dimas was open for inspection immediately prior to the dedicatory exercises on June 13.

Arthur W. Poister of Redlands University gave a most interesting and pleas-

ing recital on the 4m Skinner of Immanuel Church May 21. Mr. Poister repeated again the fine impression he made last year, revealing most excellent technical equipment and a broad scholarly artistry.

May 17 Ernest Douglas' "Mass" in A minor was presented by the choir of St. Mary of the Angels, Oren L. Gardner, organist and choirmaster, assisted by soloists, orchestra and the men's chorus of the Fox Motion Picture Studio. This is the first time it has come to our attention when the large musical organizations, supported by nearly all the motion picture industry, have cooperated in a local church music festival.

The 4-30 (exclusive of unifications) Wurlitzer in Fullerton Union High School was dedicated May 20 by Alexander Schreiner with the Southern California A.G.O. as guests of the Wurlitzer Co. The organ represents some departures from the conventional Wurlitzer style of construction.

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Los Angeles is to be host to the members of the N.A.O. in their national convention the last week of July. Recitals by the following organists have been tentatively arranged for: John Doane, Arthur Poister, Palmer Christian, Richard Keys Biggs, Ernest White, Edward Eigenschenk, and Frank W. Asper; Mr. and Mrs. Wm. H. Barnes of Chicago will give an organ and piano recital; Warren D. Allen will give a pre-convention recital at Stanford University, and Dr. H.

J. Stewart will give a post-convention recital at Balboa Park, San Diego. The committee on local arrangements includes Dudley Warner Fitch and Dr. Roland Diggle.

The examinations for Associate of the Guild were held in Pasadena with four candidates. Walter Hartley, Dr. Diggle, and Dudley Warner Fitch were the examiners.

—WESTERN N. Y. GUILD—

Dr. George Henry Day was reelected for his fourth term as dean of the Chapter, at its annual meeting in Rochester June 9. Other officers are: Robert Berentsen, subdean; Samuel W. Davidson, sec'y; Miss Margaret E. Culp, reg.; Miss Emilie Cassenbeer, treas.; and Mrs. Charles L. Garner, chairman of executive committee. The following trios were elected to the executive committee for periods of one, two, and three years respectively: G. S. Babcock, Mrs. W. I. Miller, Mrs. Minnie Lee; I. J. Perduyn, Miss Alice Wysard, Miss Gertrude M. Miller; Harold Gleason, H. O. Smith, Austin Grab. A formal invitation was voted the Guild to make Rochester the location of its 1931 convention.

—AUDSLEY BOOK—

A second-hand copy of Audsley's Organ of the Twentieth Century, in fine condition, is offered for sale. So far as we know, it is the only copy available at present in good condition. If interested, address T.A.O., 467 City Hall Station, New York, N. Y.



MR. JAMES PHILIP JOHNSTON
of Westminster Presbyterian, Dayton, Ohio. Mr. Johnston was born Oct. 8th, 1899, in Wooster, Ohio, completed his high school work at Woodward, and graduated from the Cincinnati College of Music in 1919, winning the Springer Gold Medal in organ, and his F.A.G.O. in 1924. He studied organ with Mrs. L. A. Rixford, Dr. Charles Heinroth, and T. Carl Whitmer. He progressed rapidly through two minor positions and then went to East Liberty Presbyterian, Pittsburgh, where he remained ten years, going last year to Dayton to the famous Westminster Presbyterian, where he plays a 4-60 Skinner and directs a mixed chorus of 40 voices and two children's choirs. He has given close to half a hundred recitals and has a dozen organ compositions in mss.

—TRI-STATE A.G.O.—

Mrs. H. P. Dachsel of Memphis has been elected dean of the Tennessee Chapter for the coming year, and Sheldon Foote chairman of the convention committee, with the Tri-State convention scheduled for El Dorado, Ark., next year.

—PENNA. N.A.O.—

Dr. William A. Wolf, president of the Penna. State Council, has organized two new Chapters, one in Sunbury and another in Shamokin.

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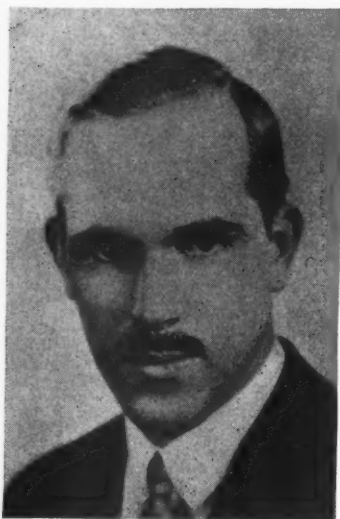


Boston
by
**S. HARRISON
LOVEWELL**
Official
Representative

The steady advancement of Thompson Stone, choirmaster at Arlington Street Church, has been not a little bewildering among musicians. From a church in Charlestown, he went to St. John's, Jamaica Plain, from there to Second Church, Audubon Circle, then to the Wellesley Congregational, and from thence to the Church of the Advent. For many years he taught at the Country Day School and conducted the Foot-light Orchestra. Upon the death of Emil Mollenhauer, he was chosen conductor of the Handel and Haydn Society and the Apollo Club. And now the People's Symphony Orchestra has still further honored him by electing him as its conductor for the next season. Mr. Stone received his musical training in Boston and Vienna. He will spend the summer in Europe.

June 16 Mr. Lloyd Frazee opened the new Frazee Organ in the Crane Theological School at Tufts College.

The Winchester Choral Society, composed of 100 beautifully balanced voices, is conducted by J. Albert Wilson, organist at the First Congregational, Winchester. Associated with him is Miss Mary H. French, a remarkably fine accompanist. May 20 in the Town Hall an unusually large audience heard the various selections offered at the Society's second concert. There were abundant repetitions of individual numbers during the course of the program. Naturally, not all of the music was of equal value, but as the purpose was to give pleasure, undoubtedly all tastes were satisfied. Amid many really popular compositions, either for full chorus or for men's voices, the finest and best was Horatio Parker's "Now Sinks the Sun." As a result of this season's effort, the Society has a fine balance in its treasury. Mr. Wilson conducted in a manner that was admirable. All in all, this is a model organization and



PROF. G. RAYMOND HICKS of the University of Tulsa. Prof. Hicks was born May 4th, 1902, in Gladstone, Mich., completed his high school work in Dundee, and won his A.B. and B.M. degrees at Albion College in 1922, winning also the Diploma in organ at the New England Conservatory in 1924, with an A.M. in music at Harvard University in 1926. He is organist of the First M.E., Tulsa, where he plays a 4-60 Aeolian installed in 1928. His organ teachers were Wallace Goodrich, Palmer Christian, and Dupre, Libert, and Widor in Paris. He was formerly organist of churches in Wakefield, Mass., Lynn, Mass., and the First Presbyterian in Tulsa.

its worth should sooner or later arouse interest in communities apart from Winchester.

May 20 Charles M. Courboin gave an organ recital at Central Church, Boston, before an audience that nearly filled the spacious auditorium. From all accounts, his playing touched top-notch, and those present readily accorded him first place among those who have played this great organ recently installed by Welte-Tripp under the direction of James Cole.

As a result of Mr. Courboin's accident, reported last month, your correspondent became emergency organist-choirmaster at Central Church, and enjoyed himself

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hugely for three Sundays. He found the organ above reproach and the chorus choir excellent in every way.

During the same period, Mrs. C. R. Zimmermann of Melrose was threatened with pneumonia, and it became necessary to supply several Sundays at the First Methodist in Everett. Miss Clara Schroeder of the Del Castillo Organ School played two of the services.

Mr. Everett E. Truette has for nth time given his annual organ recital at Eliot Congregational Church, Newton, and his recital of advanced organ pupils at Jordan Hall, Boston. The recital at Newton was among the very best he has ever given. It attracted a large and appreciative audience. Concerning the Jordan Hall recital, "deponent saith not," as he was absent. Undoubtedly the pupils acquitted themselves to the praise of their teacher. They generally do.

May 26, a Choir Festival was held under the direction of Albion Metcalf in the First Baptist, Malden. The musical forces consist of a professional quartet, a senior chorus and a junior chorus. The juniors sang "My heart ever faithful," Bach; and "Lead me, Lord," Wesley. The "German Requiem" (Brahms) provided two great selections for the quartet and senior choir. Other compositions were by Vulpus, Mozart, Mendelssohn, Kopolyoff; comment of one who knows,

"His choir is improving every week and in my opinion ranks with the best in the State."

Among the most ambitious of organist-choirmasters in this locale there is Frederick N. Shackley at the First Congregational Church, Everett. Throughout the season he has given an organ recital, or some special program, the first Sunday evening in the month. His music for the first Sunday in June was selected from MacDowell. Certain of the other programs have been extremely interesting.

—15 OUT—

A Metropolitan custodian early in June received the cancellation order stopping all attention to the 15 organs in New York City that were being cared for by him. Sound films have silenced these instruments. At the same time an unconfirmed report says that the Loew circuit has retained only about four of its one hundred theater organists.

—CURTIS—

May 27 the organ pupils of Lynnwood Farnam at Curtis Institute, Philadelphia, gave a program of Widor, Bach, Schumann, Byrd, and Vienne, played by Alexander McCurdy, Helen M. Hewitt, Lawrence Apgar, Carl Weinrich, and Robert Cato.

—EIGENSCHENK—

Edward Eigenschenk's list of June recitals was as follows:

11: Chicago, Orchestral Hall recital.
18 and 19: Birmingham, Ala., dedicatory recitals on the new Kimball in station WAPI.

20: Chicago, University Church, soloist for N.A.O. program.

22: Chicago University, guest organist at vespers in the Rockefeller Memorial Chapel.

—DITSON—

Miss Edith Lang was in charge of the Ditson exhibit at the Guild convention in Philadelphia. A new booklet of titles and prices of music for organ and choir has been issued, with helpful classifications.

Detroit

By ABRAM RAY TYLER
Official Representative

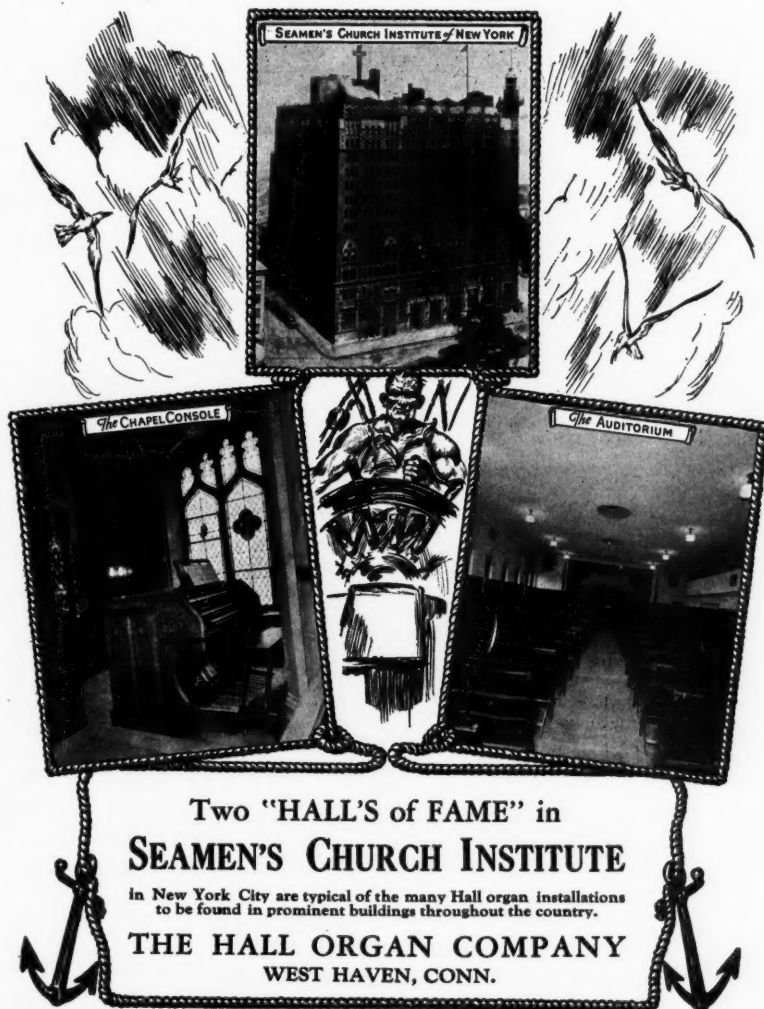
There are many very good residence organs hereabouts. One of the most satisfactory, to me, is that in the residence of Mr. and Mrs. Robert Henkel, on Lake St. Clair in Grosse Pointe. A great living room is the setting, and the voicing, and distribution of the registers, are ideal. It is a 3m with floating echo, and the console is so placed that one can look out over the Lake. The host, Mr. Henkel, manipulates the player attachment so as to give records the value of a personal performance; in this spirit he gave us the first movement of the Elgar Sonata, and some orchestral transcriptions, and I am sure we enjoyed them as much as though his hands and feet had done all the work.

Mr. E. Mark Wisdom, F.A.G.O., the sub-dean (for this was the May meeting of the Michigan A.G.O.) played four very delightful numbers, Prelude, Allegretto, Meditation, and Procession, by Katherine Lucke of the Peabody Institute in Baltimore, and Miss Halvorsen furnished the first movement of The Marriage Mass, Dubois, Northern Lights, Torjussen, and Schminke's Marche Russe with its improvisational treatment of the Volga Boat Song. Fine hospitality, in inspiring surroundings, brought out the best in behavior and performance of the chapter members. As one member expressed it, such people deserve to be rich.

Marcus Kellerman is making a fine president of the Bohemians. The May meeting was the first of the new regime of dinner meetings, and brought out an unusually large attendance.

Ten candidates took the Guild examinations in Detroit on Memorial day; so the profession shows no signs of being without adequate representatives. Your representative had the honor of entertaining them in Temple Beth El as well as sitting in judgment on their efforts, and is glad to report that the standard of organ study is very decidedly higher than it was twenty-five years or so ago when he examined first for the Guild.

By the way, I am glad to report that the Guild Chapter voted unanimously to ask Council to make The American Organist the Official Organ of the Guild, because it had the most inspirational aims, material, and standards of any of the organ journals eligible.



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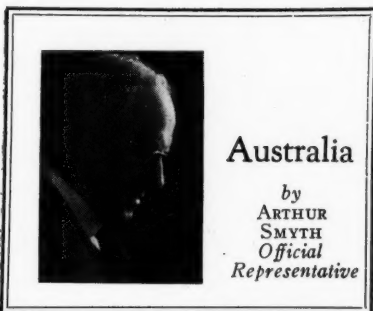
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—MISSOURI A.G.O.—

Mrs. Frank Jewett, of Sheldon Memorial, was hostess to the Chapter for its April meeting. In the short business session Alfred L. Booth was re-elected dean; sub-dean, Julius Oetting; treas., J. H. Johnson; sec., Anna Petri; registrar, Gladys Weiner; auditors, Mrs. C. Beal and E. Grossman; new members of the executive committee, Wilhelmina Nordman, Mrs. Frank Jewett, Herbert Fenton.

The first part of the program was a review of the book, "The Art of Thinking," interpreted by Dr. John F. Caskey, pastor of University City M. E. This was followed by a short recital by Herbert Fenton, who played the Prelude and Fugue in G Major, Bach; In Summer, Stebbins; Scherzo, Suite in E minor, Rogers; Pastorale and Finale, Second, Widor.

May 7 Mr. Hugo Hagen, of St. Peter's Evangelical, assisted by Christian Stocke, organist of Salem Evangelical and his choir of sixty voices, presented a splendid program. Mr. Hagen's numbers were Chorale in A minor, Franck; Largo, Concerto in D minor for two violins, Bach, transcribed for organ by G. B. Nevin; Departing Day, dedicated to Mr. Hagen, by Carl F. Mueller; Will o' the Wisp, Nevin; Nocturne, Alfred L. Booth; Harmonies Du Soir, Karg-Elert; Belles of St. Anne de Beupre, Russell; Concert Overture, Hollins. Mr. Stocke's choir sang "Break Forth, O Beauteous Heavenly Light," Bach; "Blessed are the Pure in Heart," Voris; "Hear My Cry, O God," Kopylof; "In the End of the Sabbath," Caley; "Incline Thine Ear," Ivanoff; "Swing Low Sweet Chariot," arr. by Huntley; "It's Me, O Lord," arr. by Cain; "A Joyous Easter Song," Reiman-Dickinson.

May 11 Mrs. Marjorie Buchanan, of Grace Presbyterian, gave a splendid program. It included the D minor Toccata

and Fugue, Bach; In Spring-time, Kinder; Organ Suite No. 1, Rogers. Mrs. Buchanan did beautiful work in all her numbers.

Miss Dorothy Dring, of Delmar Baptist, gave a piano recital at Delmar Church under auspices of the Kroeger Alumni Association. Miss Dring has technic, temperament and musicianship, all the qualities necessary for an artistic presentation of a recital program.

The last meeting of the Chapter was held at Webster Groves Presbyterian, with dean Alfred Booth as host. The women of the church outdid themselves in preparing a repast for Guild members with the result that all felt in just the proper frame of mind to enjoy what followed. Missouri Chapter devotes the last meeting to fun-making, so Stunt Night is in order. Some of the stunts were so ludicrous that aching sides were the result. It is but a step from the sublime to the ridiculous and vice versa, so really serious and artistic numbers were introduced periodically. Among these were some piano numbers by Miss Dorothy Dring, and a group of songs sung in the style of a veteran by Edward Galloway, seventeen-year old son of our internationally known Charles Galloway.

At a meeting of the executive committee recently it was decided to appoint an attendance committee for the purpose of having full meetings the coming season. An effort will also be made to provide transportation for the members who live in remote districts.

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